

# The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE  
INTERESTED IN ART AND INDUSTRIAL WORK

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VOL. XV

APRIL, 1916

No. 8

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Published by THE SCHOOL ARTS PUBLISHING COMPANY

120 BOYLSTON STREET . . . . . BOSTON, MASSACHUSETTS

Entered as Second-Class Matter September 27, 1910, at the Post Office at Boston, Mass., under the Act of March 3, 1879. All rights reserved. Monthly except July and August. Subscription Rates \$2.00 a year in advance; Canada \$2.25; Foreign \$2.50. The expiration date is stamped on the wrapper each month.

Copies on sale in New York at Bretano's, 27th St. & 5th Ave.; Chicago, Ill., A. C. McClurg's, 215 Wabash Ave.; London, Eng., Arthur F. Bird Co., 32 Bedford St., Strand; Philadelphia, Pa., Milton Bradley Co., 1209 Arch St.; Toronto, Canada, Geo. M. Hendry Co., 215 Victoria St.

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SOME FEATURES OF INTEREST  
TO APPEAR IN THE MAY NUMBER  
OF THE SCHOOL ARTS MAGAZINE

□□□

DECORATIVE USE OF FLOWERS

BY ANNETTE J. WARNER

COSTUMES FOR PLAYS AND FESTIVALS

BY MADGE ANDERSON

COSTUME DESIGN FOR BOYS AND GIRLS

BY MAY GEARHART

LESSONS IN DESIGN

BY JAMES HALL

PHOTOGRAPHY AND FINE ART

BY HENRY TURNER BAILEY

□□□

IN ADDITION TO THESE ARTICLES COMES THE  
DEPARTMENT OF PICTURE STUDY BY MRS.  
HURLL AND THE GOOD IDEAS SECTION, BRIM-  
MING FULL OF THE BEST HELPS WE CAN FIND  
FOR THE AGGRESSIVE TEACHER.

—The Editors

# EASTER GREETINGS

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MAGAZINE



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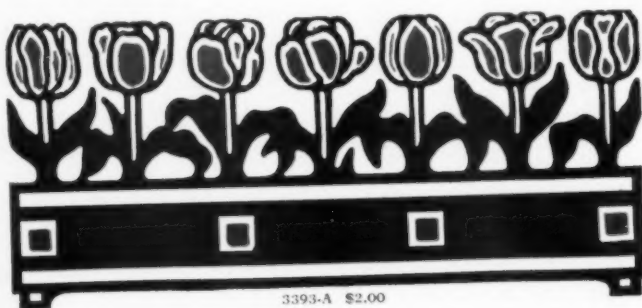
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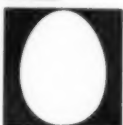




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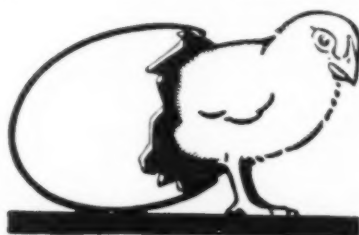
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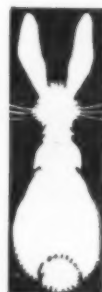
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# THE SCHOOL ARTS MAGAZINE

VOL. XV, NO. 8

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APRIL, 1916

## Clay Modeling, an Appreciation

C. Valentine Kirby

*Director of Art Education, Pittsburgh, Pa.*



C. Valentine Kirby

THE clay that amazingly persists in clinging to one's feet may be made to record the smile of an infant or perpetuate the soulful countenance of a saint. It is one of the most despised of nature's substances but can, under direction, become one of the most exalted. It offers the supreme example of the value of art in enhancing raw material. The product of the clay bank is advanced through the potter's art to the vase of great price. It responds, as does no other substance, to the touch of childish fingers or the skilful hands of the sculptor. From the most mobile and plastic of substances it becomes, when subjected to fire, perhaps the most imperishable of all, recording for all time the intimate life and customs of nearly every people under the sun. In primitive pot, Greek amphora, Italian brick, childhood may be shown the history of the ages.

It is through the hand, the projected brain, that the normal mind reaches

out and realizes the otherwise nebulous thought within. Wood and metal and stone each serves a particular purpose, but clay is a peculiarly responsive media, involving a building up and growing process, thus shaping thought and realizing thought in three dimensions. All the rest involves a cutting away process to release form. Did you ever see any of the little clay and wax studies that Michelangelo made? A number are still in existence and show how muscle was laid over muscle and there fairly grew the figure that later was released from the marble block, and when he came to the Sistine ceiling he delineated form with a mighty hand. He represented three dimensions on a flat surface as no one else ever has.

One must know form to draw it. Who knows it like the worker in clay? He feels it on all sides; it approaches nearest to reality and enters into his innermost consciousness as real experience.

It would appear, in view of these facts, that clay is a desirable media for manual expression and offers experiences too valuable to be neglected intentionally or withheld unwittingly.

Despite the fact that these arguments are based upon incontrovertible facts

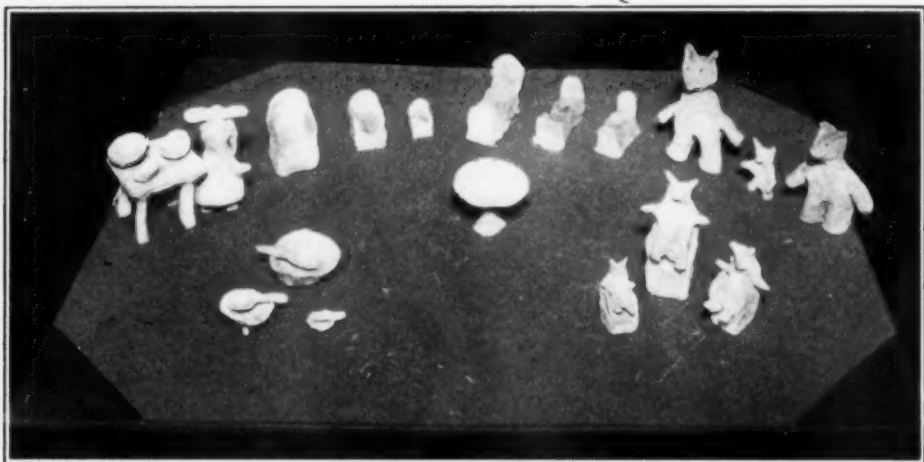


PLATE I. THE THREE BEARS. CLAY WORK BY CHILDREN OF THE FIRST GRADE, LEMINGTON SCHOOL, PITTSBURGH, PA.

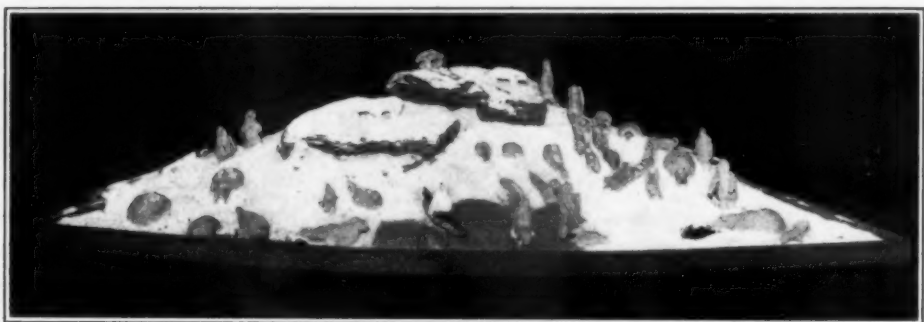


PLATE II. ESKIMO LIFE EXPRESSED IN CLAY.

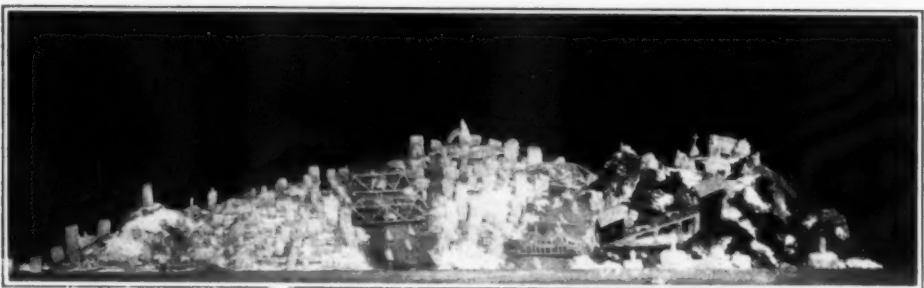


PLATE III. PITTSBURGH'S LOWER BUSINESS SECTION, MADE BY THIRD GRADE CHILDREN OF THE LEMINGTON SCHOOL.

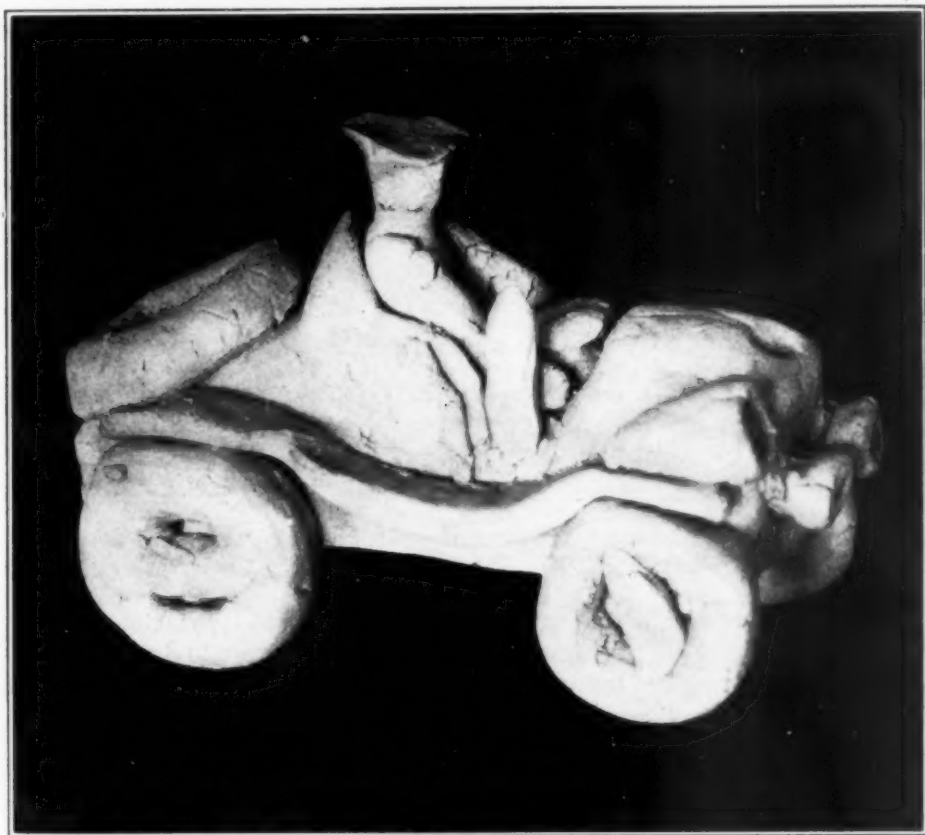


PLATE IV. A REAL DETROIT TYPE, 1917 MODEL, BY THE THIRD GRADE, LEMINGTON SCHOOL.

rather than mere enthusiasm and are generally accepted as such, clay has not come to its own and plastic childhood has, for the most part, been denied both its pleasures and profits.

What is the reason? It is, I believe, a twofold one:

First—Through lack of intelligent care, clay is frequently thought of and usually handled as a muddy, slimy, and generally unattractive substance.

Second—A false but prevailing notion that clay is an instrument for the propagation and spread of all kinds of disease germs. Relative to the first cause—it is

obvious that a successful clay lesson depends primarily upon that substance being in a perfectly plastic and pleasant condition—neither too hard nor too soft. My own very decided preference is for natural clay, preferably delivered from a pottery in plastic condition rather than any of the artificial substitutes. It costs so much less. It is really more pleasant to handle when in proper condition and when modeled, because of its low cost and permanent qualities, may become, as it should, the prized possession of the maker. As a rule too much water is used rather than

too little, and if the clay is kept in an earthen jar or metal can there is bound to be mud. Frequently the water is

schoolroom. The facts are that clay is really antiseptic and is probably the least rather than the worst among

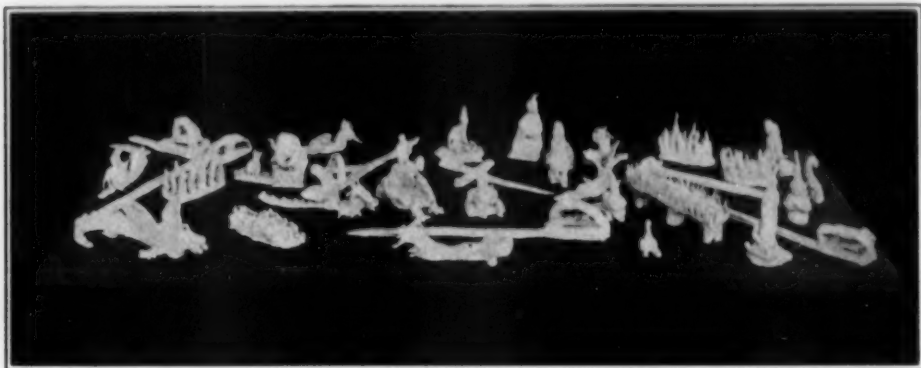


PLATE V. MODELING IN CONNECTION WITH DRAMATIZATION OF SIEGFRIED MADE BY THE FOURTH-B GRADE, LIBERTY SCHOOL.

applied just before the lesson with a consequence that the clay is slimy on the outside and not plastic throughout. Moisture should be allowed to seep through gradually. A wooden receptacle has the advantage of absorbing the superfluous moisture. A damp cloth over the top and a cover will keep the clay in a sweet and attractively plastic condition. When in this condition it will not even soil the fingers and is positively fascinating and tempting as a manual training media.

And now to consider our second reason: For years the poor clay has been a black sheep and the general scapegoat for spreading disease in the

disease carrying malefactors: free text books, anagram card and word builders, pencils, etc., mouthed and handled. The poor clay—it would be humorous if not so sad.<sup>1</sup>

It have not given herein a number of clay lessons to be repeated parrot fashion. I have, however, tried to arouse interest and increase respect for a media that I regard very highly. If you believe in it, help others to appreciation through intelligent understanding of its virtues. Use it intelligently and it will take and make its own important and delightful place in the school world just as it always has in the big outside world.

<sup>1</sup>Investigation of a foul reservoir revealed the fact that although for years water was running 80,000 bacteria to the cubic centimeter the clay soil deposit had successfully resisted this pollution and was found absolutely sterile.

The following is a copy of a letter from the Department of Health, of Pittsburgh, Pa.:

"Mr. C. VALENTINE KIRBY,  
Pittsburgh, Pa.

DEAR SIR:

I desire to state, in reply to your inquiry, that I believe the danger of the transmission of disease by means of clay used in the modeling work in the schools, is so slight as to be practically nil.

Yours very truly,

(Signed) H. B. BURNS,  
Chief Medical Inspector."



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## Staging "The Lady of the Lake"

Alta E. Thompson

*Western Illinois State Normal School, Macomb, Ill.*

DESCRIPTIVE writings have little place in the life of the modern school boy and girl. I never felt this more than when a boy whose appreciation for literature is quite above the ordinary, said to me frankly, after I had tried to introduce him to *The Lady of the Lake*, "It takes so long for him (meaning the poet) to get anywhere; it seems to me he uses so many words just to make the thing rhyme." That seemed heresy enough to me, but in teaching as well as in other walks of life the law of supply and demand has to be reckoned with.

Moving pictures and photo plays are responsible for much of the demand for the definite, quick telling of a story. The modern school boy and girl are intelligent observers of life and their interest in plots is keen, but they have no time for long descriptions and preliminary details. Scott's descriptions are particularly difficult for them. Not the plots—those will never cease to stir the imagination; they are active and alive and always will be.

One thing is certain, *The Lady of the Lake* cannot simply be read through as an ordinary reading lesson, nor can it be too intensively studied because of the amount of time required. But it can be made vital, and the descriptive portions will be thoroughly interesting if the poem is studied from the standpoint of dramatic action. The drama-

tization which is the culmination of the study of a classic, and which represents the combined efforts and ideas of pupils and teachers, and is their interpretation of the story, adequately meets the demands of the present day. At the same time the spirit and atmosphere can be kept without effort although the interest of the class is centered in the plot.

A dramatization which is not the original interpretation of the story by the class, is at best artificial and is justified only from the standpoint of an entertainment. Such dramatic work helps in the interpretation of literature but does not give the far-reaching benefits of the dramatization which has grown day by day.

The eighth grade of the Training Department of the Western Illinois State Normal School, at Macomb, dramatized *The Lady of the Lake* during the summer session. Before the poem was begun at all, nearly a week was spent in getting ready for it, studying the country, discussing pictures of the Trossachs and lakes, until the pupils were familiar with bracken, broom, gorse, winding paths, and heather-purpled hills. The historical setting took less time. The work of the Library Period was devoted to finding books and pictures that would help in giving a setting and creating the atmosphere for the story. Then the poem was read



## SYNOPSIS of the PLAY

**Act I    The Stranger on Ellen's Isle.**

Time—Evening.

Scene I The Arrival of the Stranger.

Scene II Island Hospitality.

**Act II    An Old Feud and New Troubles.**

Place—Ellen's Isle.

Time—Morning of Next Day.

Scene I The Minstrel of the Isle.

Scene II Roderick Dhu's Request.

**Act III    The Gathering of the Clan.**

Time—The Next Day.

Scene I The Ceremony of the Fiery Cross.

Scene II Roderick Dhu's Farewell to Ellen  
in Goblin's Cave.

**Act IV    Danger in the Trossachs.**

Time—Same Day.

Scene I The Prophecy.

Scene II The Signet Ring.

Scene III James-Fitz-James Vows to Avenge  
the Death of Blanche.

**Act V    The Combat.**

Place—Coilantogle Ford.

**Act VI    The King of Scotland.**

Place—Stirling Castle.

Scene I Return of the Outlaw, James Douglas.

Scene II The Signet Ring is Returned.

Time—In the Reign of James V of Scotland.

## MUSIC

*Settings of:*

*"Soldier, Rest!"*

*"Hail to the Chief"*

*"Ave Maria"*

*"Merry it is in the Good Greenwood"*

*Scotch Airs:*

*Violin, Cello*

Dances in Act VI, Scene II, Highland Schottish

Morris Dance

in class, the teacher doing a greater part of the first reading, especially the descriptive portions. The conversations were the only parts re-read in class, some, many times for expression.

in which he placed the play in brief, indicating by number the lines used, and writing any of the changes that had to be made. On the opposite page is the synopsis as we gave it.



PLATE I. CAST OF CHARACTERS CHOSEN FROM EIGHTH GRADE PUPILS.

By the time the poem was finished, the pupils were enthusiastic over it and ready to work with a zest, for the plot was well in mind. The incidents in the plot which have the most action were then selected. These had to be cut down because the pupils wanted to work out the whole story. After the acts and scenes were arranged, the lines were selected. The lines were not copied but simply marked in the text, and each pupil kept a small notebook

The play was read in class to see how it would sound and what changes were necessary, after which it was fairly easy to see who would take the parts best. In order to shift the responsibility to the class, the characters were chosen by votes, and in all but one case the choice of the class was admirable.

After the characters were chosen, the work of rehearsing began; the learning of the lines had practically taken care of itself. As we rehearsed (and



all but the last full rehearsals on the stage took place in the classroom during the literature period), we planned our setting and costumes, constantly referring to the book for suggestions and descriptions.

Of course the pupils wanted a boat for the first scene, an interior for the second, and so on. It took some persuasion, and the excellent example of the Ben Greet Shakespearean plays to convince them that good acting and intelligent rendering of the lines more than make up for lack of stage properties, and that to keep an audience waiting while a poor representation of a castle is put up, tires the audience and detracts from the unity of the play.

We are fortunate in having a charming outdoor theater on the campus, and here we planned to give our final interpretation of "The Lady of the Lake." There is a lovely birch tree on the stage where Blanche of Devan was to breathe her last, and we had visions of Roderick Dhu's followers coming through the little grove at one side of the stage; and we fondly hoped to have Malise "speed" over the hillside at the back of the stage followed by a vigilant spot light. Heavy rains continued up to the week for our play and we were forced to give it indoors, but we staged it as nearly as possible as we had planned to give it out of doors. The storms uprooted some small trees, and these we placed on the stage. With the help of boughs and branches and the very good forest stage scenery, the whole effect was woody and picturesque.

Near the front of the stage were two mossy banks—boxes covered with grass—where Allan-Bane and Ellen sat; on

one James-Fitz-James decided to couch himself; and Blanche of Devan sank—done to death—on the one nearest the real tree. In the last act James-Fitz-James stood on the higher one for his dais. After the first scene, while James-Fitz-James and Ellen were walking to Ellen's home, two Highlanders placed on the stage nearest where Ellen and James entered, a screen covered with skins of animals, deer's heads, antlers, swords, and shields, especially the large sword that James recognized as the Douglas blade. The screen was taken off after the second scene of Act I, and no other change was made except in moving one of the "mossy banks" when the dancers came on in Act VI.

Our stage curtain has a very vivid representation of Starved Rock. This scarcely fitted into our Trossach atmosphere, so we had no curtain and the play proceeded without any stops. The colored lights changed the appearance of the stage for the different scenes. Blanche of Devan raved in green light; the combat raged in green and red; the stage was dusk when Ellen and James met; various combinations of lights were flashed upon the dancers in Act VI, and the stage was brilliantly lighted for the last scene. As a finale for the play, one girl recited the last stanzas of the poem, "Harp of the North, Farewell," and the lights were dim during the recitation. Had we given the play out of doors, the lovely lights of sunset through the trees would have given ideal effects.

Now for the costumes. Costumes, to mean anything, must be attractive; they must be suggestive of the time of the play, but they must be simple and

inexpensive and within the ability of eighth grade pupils to construct. Elaborate rented costumes for a school dramatization are absurd and show a lack of originality combined with extravagance. Some of the costumes which we evolved from the study of the poem and from books of Scottish history and stories are sketched here. The seventh grade gave "The Courtship of Miles Standish" in the fall, and the eighth grade helped them in the choruses. For "The Lady of the Lake," the seventh grade returned the compliment and appeared as Highlanders and ladies. There were forty boys and girls in the two grades to be arrayed.

I selected a girl who was to be a Highlander and who was very careful in her work. With my help she made her costume. Figure B, Plate II. It was put on exhibition, and before many days, the Highlanders were clad, the girls volunteering to make the costumes for the boys as well as their own. In a few cases, I think three, the mothers made the costumes, but for the most part, they were the work of the girls with, of course, help from the teacher and the practice teacher. The Highland costume took from three and a half to four yards of twelve-and-a-half-cent gingham. The girls who wanted to use the plaid later for dresses bought an extra three-quarters of a yard which was cut lengthwise to make the tartan. Those who did not wish to use the full width of the gingham again, cut from the width all that was left after the skirt was made, and sewed the strips together to make the tartan. The Glengarry cap is very simple to make. It consists of two pieces of black cloth or velvet

finished with a strip of plaid, ribbons at the back and a feather on the left side. The girls who were Highlanders, preferred Tam O'Shanter caps to cover their hair. Some found Tam O'Shanter crowns in old winter hats. The Highlanders wore white waists and white stockings. Some put bands of plaid around their stocking tops. Roderick Dhu wore a black shirt and a real metal helmet.

The boys made the shields of pieces of tin, cut round, at the hardware store. They pounded them into shape and put a strip on the inside for carrying. The swords, to avoid possible accidents, and more nearly to represent the Scottish broadsword, were wood, silvered.

In the second scene of Act I, we gave the speech, "Weird women we - - -" to Lady Margaret, and she had as followers, eight ladies. The ladies appeared in the first act, again in the "Ceremony of the Fiery Cross," in Act VI. They were an added attraction to the play and made an excellent contrast to the Highlanders. Their costumes were long and flowing, some had court trains of figured material, some long wing-like sleeves, and some were like the illustration, Fig. A. All were simply made—a length of goods with an opening to form the neck, the back breadth long enough for a train unless there was to be an attached train; gores were put in the side seams if the material was not sufficiently wide. The goods was gathered and fastened at the shoulders; a band ornamented with silver paper (in the illustration the gown was blue cheese cloth) held the goods in to form a very short sleeve; the belt was also trimmed. There was a



variety of colors and materials. Some of the girls bought silkoline which they will use for curtains and draperies in their own rooms. Those who had attached trains made them of cretonne which can be used for cushion covers. Lady Margaret's costume was black cheesecloth with a black sateen train and a wide standing white lace collar. The hair was prettiest left hanging and confined at the forehead with a ribbon band.

Ellen's gown was white, quite like the one described, except it was shorter. She wore a train when she appeared in Act VI and had a Scotch plaid over her left shoulder, as in Fig. C.

James-Fitz-James and his followers wore bright green, Lincoln green suits. Figure D shows the general style. The outer garment was cut kimona fashion, finished with a rolling collar. The sleeves, which were stocking legs, and long stockings were dyed to match the cloth. These costumes were very effective and easily gotten together. There were also Tam O'Shanter caps of the green material. James-Fitz-James had in addition to his costume, a cape made from a yard of green material cut rounding at the sides and fastened at the shoulders.

Blanche of Devan had gray cheesecloth draped about her. The seams were not sewed and the bottom was irregular and tattered. For a belt

she wore woodbine, and she had a wreath of woodbine over her streaming hair. The "gray pennons" were streamers of vines, feathers and flowers fastened together. She was very appealing and quite like an Ophelia.

Brian had a sack-like robe of gray cheesecloth with a rope for a belt. The robe was short and showed his bare legs and feet. The cross was made of twigs.

Allan-Bane wore a long black gown of calico and a real Scotch plaid fastened with a brooch. The harp, made in the Manual Training Department was of wood, gilded.

The programs were printed by the boys of the class in the school print shop, and better lessons in spacing, composing, punctuating and spelling, they never could have had.

The characters played earnestly and unconsciously, and enjoyed doing it, that was evident. They felt the charm of Sir Walter Scott and tried to give it to their audience. It would be impossible to tell all of the benefits from this literature work; there were splendid lessons in responsibility and self-control and many evidences of originality and individuality, to say nothing of the benefits derived from the reading of the masterpiece. The merits of the dramatization from the standpoint of an entertainment can be judged by the enthusiastic applause of the audience, which numbered over six hundred.

SOME FEELINGS ARE TO MORTALS GIVEN  
WITH LESS OF EARTH IN THEM THAN HEAVEN.

*Lady of the Lake. Canto ii. Stanza 28.*

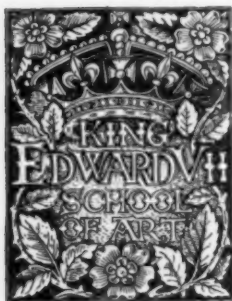
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## Seeing Things Correctly

Richard G. Hatton

*Director, King Edward School of Art, Armstrong College, Newcastle-on-Tyne, England*



**A**LTHOUGH the matter has been so often treated, I may be able to put it in an unusual light. Vision: Seeing: the basis of one whole side of art—the side of representation

of things round about, and especially of their appearance.

Painting, and the kind of drawing which is akin to it, may be defined, in studio parlance, as putting the right values in the right places.

What are the right values, and how do we find their places?

Before I present my replies I would remind the reader that the neglect of careful study of vision produces not only faulty drawings, but does something infinitely more harmful—it creates a totally wrong and a stupid notion of what drawings of nature should be, and consequently a stupid notion of what nature is.

(1) A sensitiveness to the variations of shade (tone, value, color—the remark applies equally to all) is more important than an understanding of the cause of the variations.

The first thing we need therefore is a simple scale of tones. It is well to have a scale; for students really do not grasp the existence of different degrees

of darkness readily. Indeed I believe we all of us have first most truly become conscious of tones through confining our attention to a limited range. I do not think that for this purpose a scale of three tones is sufficient. Three tones are sufficient for expressing the elements of chiaroscuro, but it requires considerable ability and experience to arbitrarily classify gradations in them. The use of three tones only is of course a “treatment”—a conventional method, and not genuine imitation. So a scale of tones to convince students that varied tones exist, and that they can be mapped out should consist of, say, seven, or ten. (Plate 1.)

Having made our scales (and such scales should be made as required, and not kept in the cupboard from year to year), we analyze a subject with its aid. Suppose the subject be such a leaf as shown in Plate I, we proceed by asking the student to find the location of patches of tone, No. 7, if any exist. He will find one towards the top of the leaf, and another above the stalk. The question for the teacher to answer is—Is the student conscious of these locations? To test him, ask him to go to the wall, and place his finger upon a spot to represent one of the patches and then move it to what he deems to be the location of the other patch.

(2) Make sure of locations by testing the memory. I have just asserted the importance of this, but let us take



another example. A student of mine was drawing a head from a cast. I noticed that he had the bounds of the

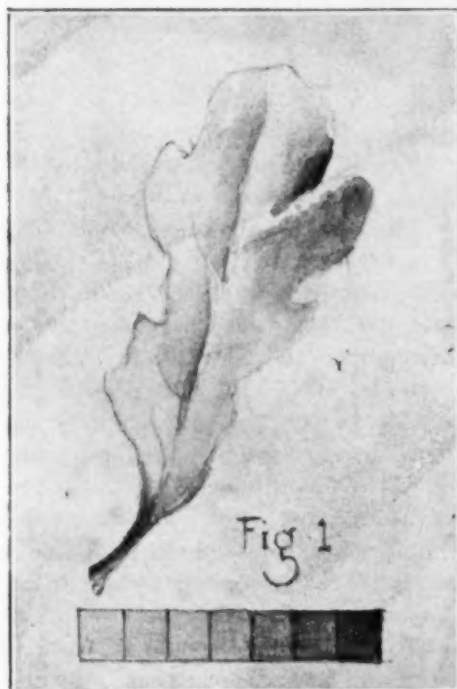


PLATE I. A LEAF RENDERED IN SEVEN TONES.

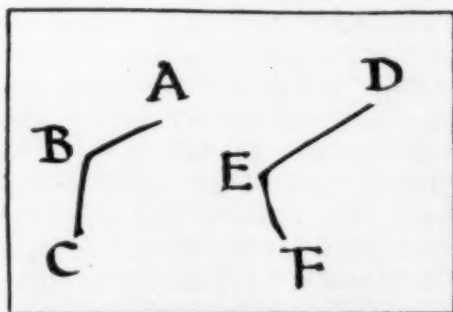


PLATE II. DIAGRAMS SHOWING EXERCISES TO DETERMINE DIRECTIONS.

forehead wrong. So I said—"Do not look at your drawing; look at the cast, and look at the forehead. Do you see

that it is bounded against the hair by two lines?" "Yes!" "Now stretch your arm out at full length and make the directions of those two lines, with long strokes of your arm. Let your thumb project, as if you were drawing with it. Keep your eyes upon the cast, and make these strokes many times. Now put your thumb on the point where the two lines meet—that is stretch your arm out, and, holding the thumb firmly forward say, there, that is the middle point. Call that middle point E. (Plate II.) Now move your thumb to the other extremities of the lines—to D and to F. Do you think you can remember where they are, and how far it is relatively from E to D and from E to F? Do you go to the right or to the left when you pass from E to F?" "To the right, downwards!" "Now come into the next room. Now put upon this postcard the relative positions of D, E, and F. Now chalk them on the floor. Good! You are sure about them?" "Yes!" "Go and look at your drawing." "I have AB equal to BC, and C to the left of B!" "Why?"

It is precisely the fixing of locations and we might almost say nothing else, which determines good drawing, and which is the basis of expression. Locations are found as I have just said—and it is a sufficient method which I have described. We all know it. We do not properly exercise it. See Plate III, on the next page.

(3) But we must go a step further, *we must learn to read aspect*, just as we read words and sentences. Consider Plate IV. No. 1 is the natural effect of a group consisting of a jar and an

apple, with a background. If we can think of this in color we shall have an even better example for my purpose



PLATE III. A FEW BRUSH SPOTS  
LOCATING THE ESSENTIALS.

than the tone can give. For it happened in this particular case that the color of the background, which was pink, was reflected into the two sides of the jar, into the edges of the apple also. Now the students either made their drawings like No. 3 or like No. 4. In both cases they had not really seen the aspect, and were not conscious of it.

When, however, we made a scale, and took it in hand and began to read the aspect—taking a journey from A to B we found that the first two locations, A and the next to it (the line in the diagram has fifteen locations marked upon it) were the same both in tone and

color. On the other hand the first two locations as recorded on the students' drawings were wholly erroneous. They were visually untrue, and the students were ignorant of visual truth.

I do not say that such a drawing as No. 2 is not to be done—it is true and right, but visually considered, it is insufficient. It is done in a particular manner for a particular reason. And the students should understand what the reason is.

(4) This reading of the aspect is of particular importance in such work as drawing from the cast. Plate V affords us an example. Take the "journey" from C to D and say to yourself, as the eye moves slowly across the form, what you see. Describe every millimetre of the photograph—that is, repeat the number of the tone on the scale if the tone does not change. Starting at the edge of the neck and moving towards D we say—2, 2, 1, 1, 3, 4, 2, 2, 3, 3, 3, 4, 4, 5, 6, 6, 6, 6,—assuming that to be the analysis.

Again, what is the tone-value of the knob of hair at A?—Say it is 3. And of that at C? Say it is 2. And of the nose? 4. Locate these three points or patches. You will get them in the right place, and wild horses won't let you make that nose any lighter.

I have suggested two ways of reading aspect—one, where we take a journey across a form, as from C to D in Plate V, or from A to B in Plate IV, the other, where we locate isolated points. Take Plate V again, and fix attention upon the patches of tone lying between AC, AD, and DC. At A we have a knob of hair. Just below the knob, on the way to C we notice a little almond-shaped

mound—a detail of the hair—and just below it a larger bean-shaped mound lying from left to right. Immediately

above. Now if we *isolate* these five masses by looking at the subject with wide open eyes, and see them all at once,

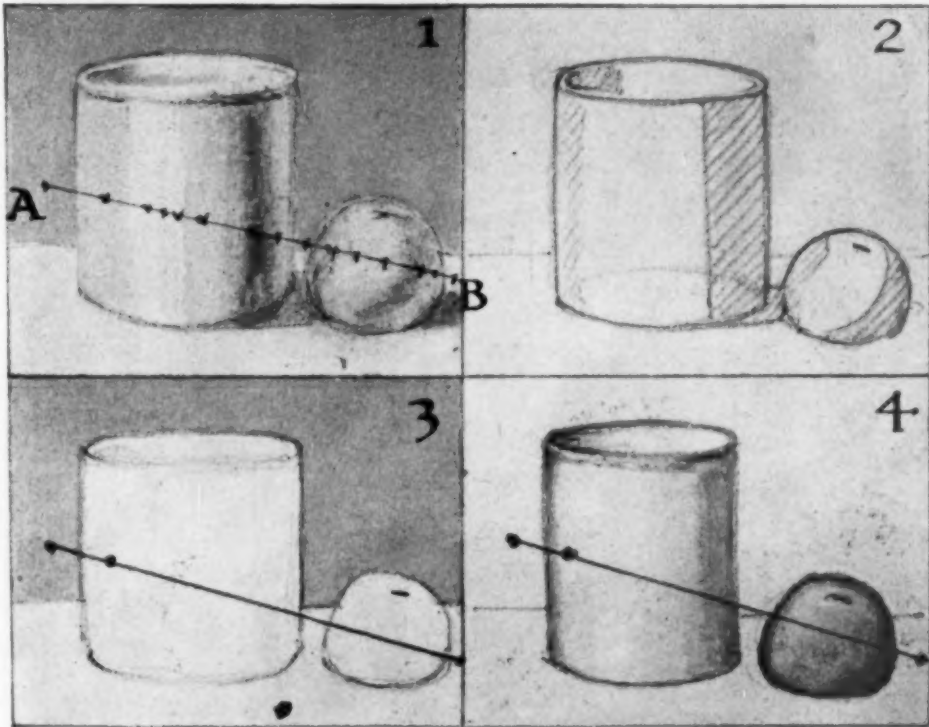


PLATE IV. DIAGRAMS BY MR. HATTON AND HIS PUPILS SHOWING HOW THEY EXPERIMENT WITH A GROUP OF COMMON OBJECTS.

below that there is a rather confused ovoid mass—against the temple. This ovoid mass is rather dark but it has some similarity in shape and posture to the almond-shaped mound. We have noted then, four forms in succession,—the knob, the mound, the larger horizontal mound, and then the vertical confused mass. If we leap a little we come to what we may call the ear. It lies somewhat horizontally; is rather pale, and is smaller than, but rather similar to the bean-shaped mound

and yet see nothing but them we shall get such a grasp of their relative locations, and of their peculiarities that we shall not tolerate a wrong representation of them. But an even better illustration is to be found if we take the tone masses of the features—between A and D. The shapes are less distinct than those we have just been considering—so vague indeed that their tone values are more important—and serve our present case better. Take the nose. First, with outstretched thumb, draw or rather

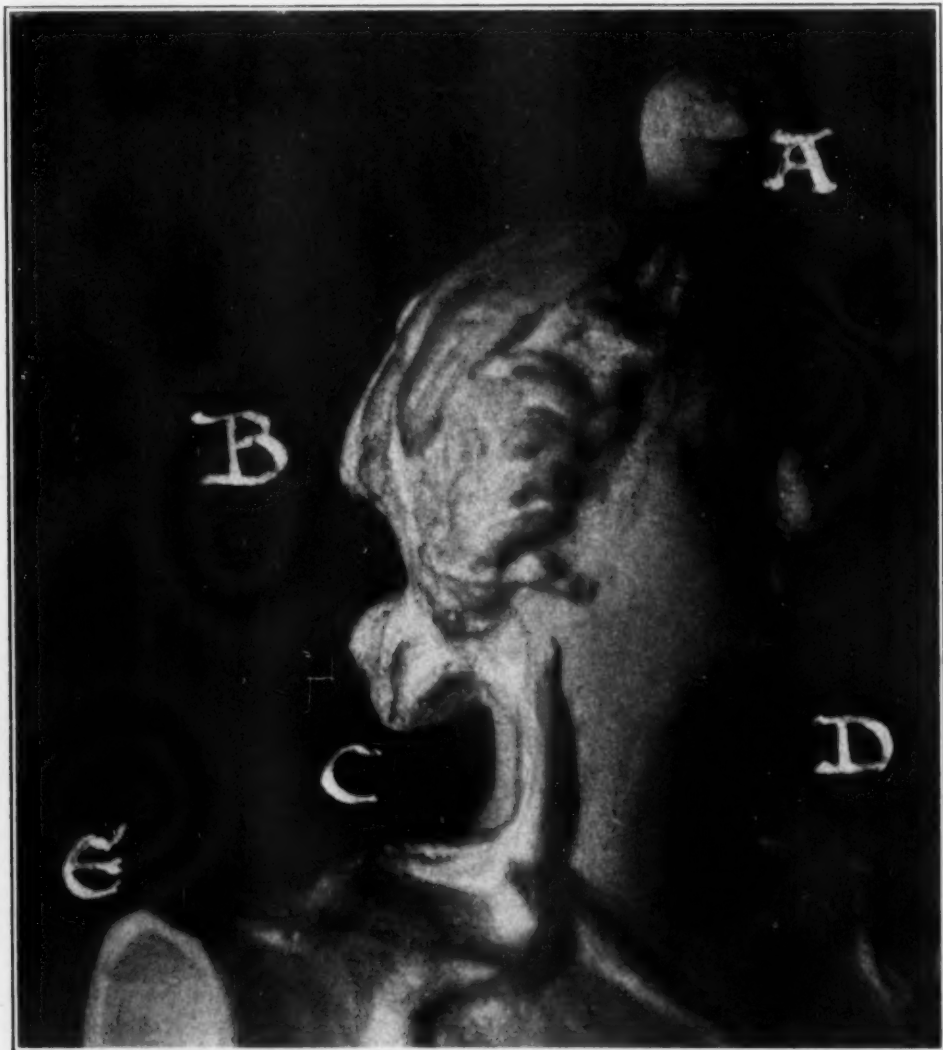


PLATE V. REPRODUCED FROM A PHOTO TO SHOW THE METHOD USED IN STUDYING THE CAST.

“paint” the mass of it, passing downwards to the right, gaze well at that mass, and then make the eye travel slowly round its edges—not once only, but many times. Take the lips, the eye, the temple, the chin, the cheek (the right part in front of the ear). Do with these as I have said should be done

in the other cases—turn round to the wall and plot them there, or plot them on a postcard, anywhere, in fact, *but on your drawing*. Say to yourself where you think each part is, and what its tonal value should be, and you will always gain a grasp of the truths of aspect which will prevent errors.

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## Photography and Fine Art

Henry Turner Bailey

### V. THE SUBJECT ONLY



Henry Turner Bailey

a picture or to design a decoration, —proceeds, let us assume, to make a picture.

He is fully persuaded that Birge Harrison is right when he states, in his illuminating book on Landscape Painting, that one rule of composition is dead right: "Thou shalt not paint but one picture on a canvas." He agrees with Ruskin, that the aim of pictorial art is praise. That the function of the picture is to set forth, present, celebrate, honor, exalt, glorify, some one subject, see it through his eyes, see it as only the illumined eye of genius can first see it, see it crowned with immortal beauty.

*Bien!* He sees a child playing with her dolls. She is in a corner of the kitchen where her mother is washing dishes. The little girl sits on the floor with her doll things scattered about her. She is not yet ready for school. Her hair is caught up into a loose knot behind. She wears her nightgown; from beneath a fold of it, pink toes are peeping. The light falling through the

THE photographer, now sufficiently well informed to know whether, when he bends his bow, he aspires to shoot a crow or the cat in the window,—in other words whether he intends to make

back window weaves the fragment of a halo about her head. "Beautiful!" exclaims the photographer. "What a picture! How suggestive! All of Motherhood itself is reflected here as in a silver mirror! I will make an exhibition picture out of that, and win a prize."

His wife is willing. But if *her* daughter is to appear in an exhibition in Philadelphia—Dear me! Just *think* what that means! And between them, these ambitious, self-respecting, and well intentioned people proceed to create the horror reproduced as Plate XXXII. They scrub the child and do up her hair with a big white bow. They black her shoes, and put on her best white dress. They take her into the best room, and arrange everything to show what a fine home this good little girl has. Everything possible is done to "set forth, present, celebrate, honor, exalt, glorify"—What?

Look at the picture. The doll is lost in whiteness. The shining shoes are more in evidence than the skilful fingers. The wall paper overpowers the pretty face. That great badly-framed picture on the wall, with its burden of dried autumn leaves and seeded clematis, is more impudently obtrusive than anything else in the whole show. The Little Mother is overpowered. This view bears not the remotest resemblance to the original picture made by the little child happily at play, wholly un-





PLATE XXXII. "THE LITTLE MOTHER." A MOST UNFORTUNATE PRESENTATION OF A GOOD SUBJECT.

conscious of her own charming suggestiveness.

The alert photographer and his painstaking wife had a zeal for art, but

quently practiced by the master painters, especially the portrait painters, of the Renaissance, and is the method



PLATE XXXIII. "THE LITTLE MOTHER"  
HERSELF.



PLATE XXXIV. MADONNA GRANDUCA  
RAPHAEL.

alas, that little knowledge which is a dangerous thing. They ought to have acquired at least one more scrap of information before attempting "The Little Mother," namely, that the simplest way to present a subject is to *isolate* it. If they had been content to photograph even such an expurgated edition of their "Little Mother," as appears in Plate XXXIII, it would have been vastly better.

*Isolation*, is, then, one method, and that the simplest, of presenting a subject pictorially. This method was fre-

recommended for beginners in portraiture in the art schools of today. With only the subject itself to look at it must, of course, hold first place. A single well known picture by Raphael, the *Madonna Granduca*, Uffizi Gallery, Florence, Plate XXXIV, will be sufficient to exemplify this method.

It is the method today not only of many of our best portrait painters but of the leading portrait photographers. After the thunderous skies of the previous generation of camera operators, after the classic balustrades, after the





PLATE XXXV. A GROUP WHEREIN THE PEOPLE THEMSELVES  
HOLD FIRST PLACE. BY DINTURF OF SYRACUSE, N. Y.

wicker rocking chairs and Empire tables, after the Italian pedestals and scenic backgrounds that were common from about the time of the Centennial to "within the memory of those now living," such a photograph as that

reproduced at Plate XXXV by Dinturf of Syracuse, N. Y., is as refreshing as a drink of spring water. The mother with her three children have a fair field. Only a hint of the back of a chair is introduced to account for the

grouping. If the observer does not care kind of beauty he is after. To bring out the glowing loveliness of color, the soft dapple of dark in light in the blossoms and of light in dark in the leaves of the chrysanthemum, Plate XXXVII, the artist Mr. Mergenthaler of Fostoria, Ohio, chose a very dark background. The effect desired could hardly be secured in any other way. To bring out the fine proportions and exquisite curved contours of the shoot of hellebore, at the right, Plate XXXVII, the artist, Prof. Walter Sargent of Chicago University, chose a background of light.

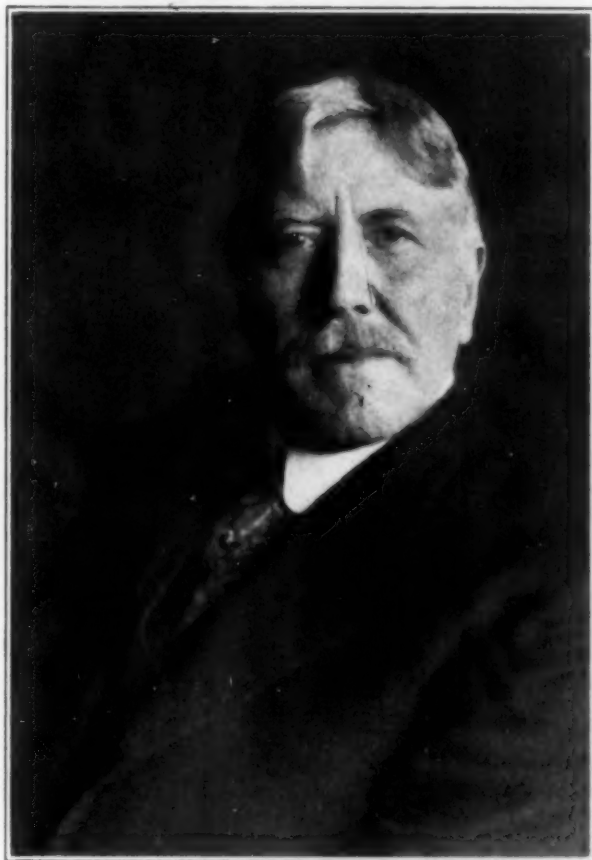


PLATE XXXVI. THE MAN HIMSELF. A PORTRAIT  
BY HELEN R. WEBSTER OF CHICAGO.

picture a second glance. It certainly offers nothing else to hold his attention. In the admirable portrait of a lawyer, Plate XXXVI, by Helen R. Webster of Chicago, the same method is exemplified, but with the background dark, like Raphael's.

This method always yields good results in photographing still life objects and flowers, provided the photographer knows what particular

Such a treatment leaves nothing for the mind to contemplate but the subject itself. The subject becomes therefore of supreme importance. The observer must see that or nothing.

Not all subjects, however, will stand so exacting a presentation. Total isolation gives a spot-light distinction, that is sometimes embarrass-

ing. Either the subject itself has not sufficient character, or the artist lacks the skill to present it effectively without accessions.

Raphael's well known portrait of Pope Leo X is a good illustration of the first of these conditions. There is nothing in the face of the man to suggest qualities characteristic of a prince of the church, a great Pope. The deficiencies in the man have been



PLATE XXXVII. TWO EFFECTIVE PRESENTATIONS OF THE BEAUTIES OF PLANT FORM. THE FIRST, BEAUTY OF LIGHT AND SHADE. BY MERGENTHALER OF FOSTORIA, OHIO. THE SECOND, BEAUTY OF LINE. BY SARGENT OF CHICAGO UNIVERSITY.

cleverly obscured by his trappings. He is represented with the insignia of his office; he is accompanied by two men of ecclesiastical importance but his subordinates; he has before him rare manuscript books and precious jewels; he holds the magnifying glass of the connoisseur.

Any exhibition of portraits by modern painters will furnish an illustration of the second of these conditions. The "Portrait of Mrs. X" proves to be a

picture of the studio wall draped for the occasion, of an expensive cloak, and of a big bouquet, with the ill-painted lady in the middle of things.

But nevertheless a subject often needs to be seen in relation to its environment. To be fully appreciated it must be seen, like a mother, in an appropriate setting, in an environment that gives to it a larger significance. Such a presentation deserves a chapter of its own.

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## America's Own Historic Ornament

Roy F. Fleming

*Art Instructor, Normal School, Ottawa, Canada.*



Roy F. Fleming

**H**ISTORIC ornament is but little used in the art work of our Canadian schools. It is not obsolete. We remember in the old Ontario drawing books the Greek anthemion, the Maltese cross, and the winged globe of Egypt. In many of the present day text books in art a few pages deal with historic decoration. But these historic forms have had a very limited application. Generally they have been used for decorating something to which they were not in the least related. In whatever little we have done we have almost universally ignored the aboriginal art, the Indian art of our own continent and country. Why? Because that art is not *beautiful*? No; because we are not acquainted with it, and have not appreciated its own peculiar beauty.

The Indian art is beautiful. It has a characteristic conventionalization of shapes in its design, in which the animal motif plays a prominent part; its color effects are strange and subtle; altogether it is unique; and above all it is consistent with itself and with its origin. It is true that our Federal, our Provincial governments, certain scientific societies, some antiquarians, and even

some schools and colleges have gathered and preserved collections of Indian art, but few indeed have found a way of relating it to the art work of our schools.

We in the Ottawa Normal and Model Schools have done some pioneer work in studying Indian art. We have in our school no collection of Indian antiquities. The great new Victoria Memorial Museum with its extensive and beautiful collection of Canadian Indian arts and crafts is, however, in the city, but half a mile away, too far away for the museum to be used as a class room for drawing, but not too far away to visit.

As the Indian art we desired to study and use was not directly at our hand, it occurred to us that we might copy some of the more interesting designs in Indian ink, and have them reproduced in zinc plates. Two examples of these, Plates I and II, are here shown. A few hundred prints from these plates gave us a practical means of bringing the Indian art to the students and pupils.

These sheets were put into the hands of one of the senior classes of the Model School in the art room. The origin and character of the forms were discussed. Then the question was asked, how could these forms be used in art work. A dozen answers were ready:

(a) To illustrate a written composition on Indians;

(b) to decorate a composition on Indians;

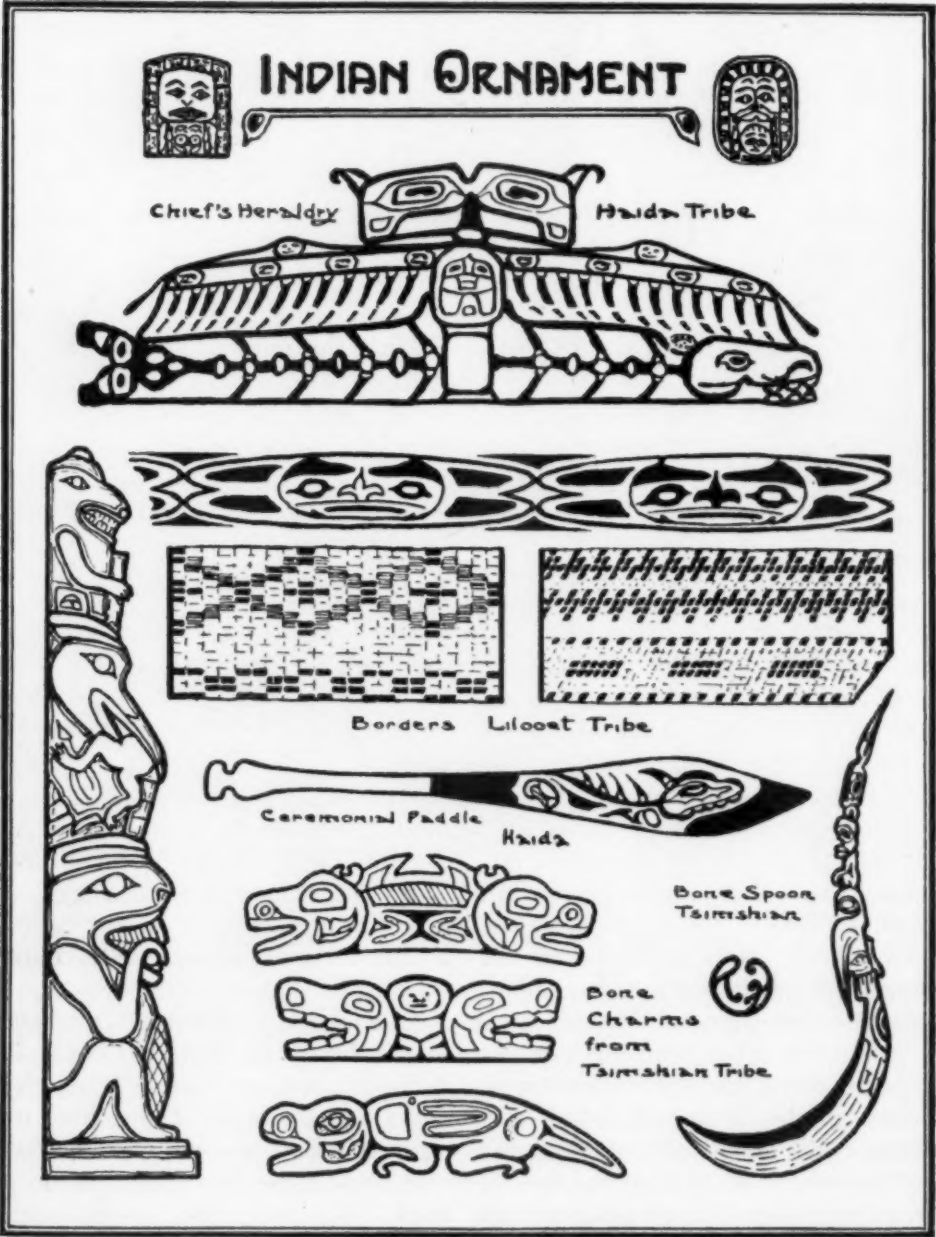
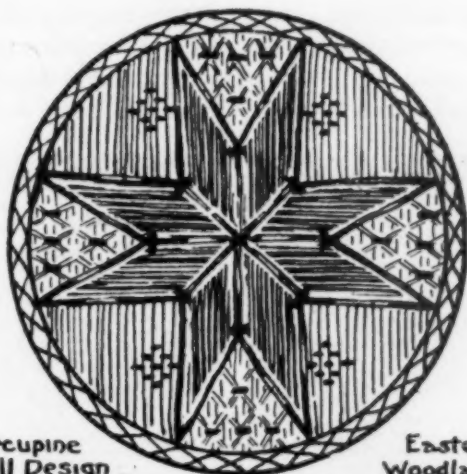
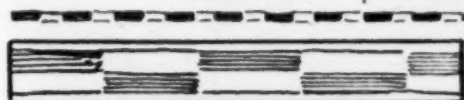
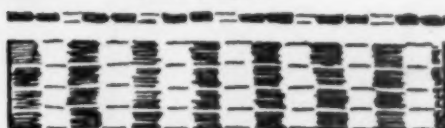


PLATE I. SOME INTERESTING DESIGNS SYMBOLIC OF INDIAN TRIBES BY ROY F. FLEMING.



Porcupine  
Quill DesignEastern  
Woodlands

Athaboscan



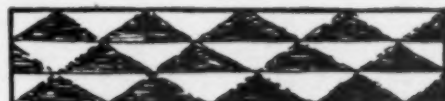
Athaboscan



Eastern Cree • Bead Work



Alaskan Esquimo • Bone



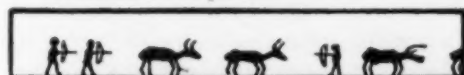
Athaboscan



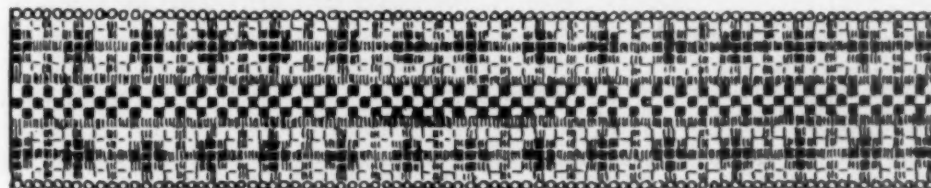
Alaskan Esquimo



Athaboscan • Birch Bark



Alaskan Esquimo • Pipe Decoration



Yellow Knives • Bead Work



PLATE II. DRAWINGS BY MR. FLEMING SHOWING SYMBOLS APPLIED IN VARIOUS WAYS.

- (c) to decorate an initial;
- (d) to decorate booklets, books, covers, programs, cards, etc.;
- (e) to decorate blackboards;

drawn in color on the blackboard, so that the pupils could add color to their designs. Further information was given to the class as to the kind of color

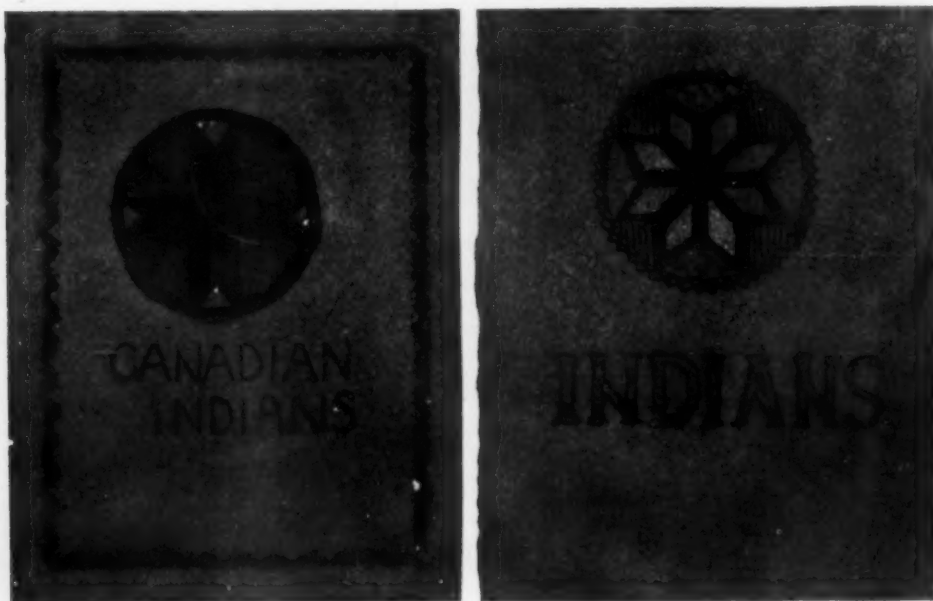


PLATE III. TWO BOOKLET COVERS BY PUPILS UNDER THE DIRECTION OF MR. FLEMING.

- (f) to decorate a whole room at home;
- (g) to assist in making an Indian costume;
- (h) to weave in paper, raffia, and other materials in the manual training room;
- (i) to decorate certain models in manual training;
- (j) to make into stencil and wood-block designs.

The first thing necessary, however, was for the class to become more familiar with the ornament it was proposed they should apply. The pupils were therefore required to copy certain of the forms. The original colors were described and certain of the designs

and the use made of it in Indian design.

On a succeeding day the first exercise in applying the Indian ornament was in a composition on Indian Life, (which had been previously arranged for with the class teacher). This gave a good opportunity to the pupils for exercising their ingenuity in practising different ways of applying the ornament, as a decoration to the title, to the initial letter, as an enrichment of the text, as a border around the whole page, or as a tail-piece. In the end the pupils found their compositions not only more beautiful in appearance, but the text had a newer, fuller, and richer meaning for them.



Next we tried designing booklets. Again the subject was the Indians, their life and habits. The materials needed were a piece of cover paper, pieces of plain drawing paper (about 11" x 8" doubled), pencils, rulers, and afterwards, paints. The text was to be lettered rather than written in script. The cover had to be designed with title and ornament, the title page inside with pupil's name, a decorative initial letter, the first and succeeding pages with appropriate margins, borders, and other decorations, and illustrations if desired. What splendid problems the pupils found in the booklet!—how to fit spaces, how to balance effects, where to put ornament, how to harmonize colors. The booklets were completed in about four half-hour lessons. The work was very interesting, and the results were gratifying. The productions were all different, each had its individuality, each was a real creation on the part of the pupil. Two of the covers are shown in Plate III.

The other senior classes of the Model School, and the classes of the teachers-in-training likewise copied and suitably applied the Indian ornament.

Then we ceased our Indian art work for the year; but the effects of its study did not cease. Since then Indian forms

have been discovered in unsuspected places and used for decoration in a variety of ways. One boy who had some Indian mementos on hand utilized them in designing a den of Indian character, adding here and there some of the designs learned in school. Then, too, our efficient gardener took note of the circular porcupine quill design of the Eastern Woodlands, in colored chalks on the art-room blackboard. He said, "What a beautiful flower-bed that would make, about sixteen feet in diameter; for the blue I could use the lobelia, for the purple the foliage leaf plant, etc." He has planned to set out the bed for next spring. We feel that we have some appreciable success in beginning what is here a new phase of art work—the use of our American aboriginal art.

And what we have done can be accomplished and excelled by other schools who have collections of Indian art available, or failing that, books on anthropology with a plentiful supply of illustrations, such as many of the volumes published by the Smithsonian Institute of Washington, D. C. The other requirements are, on the part of the teacher—some considerable enthusiasm, and the ability to lead.

Let us not overlook the plant which grows at our own doorstep.



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## Beautiful Pictures to Enjoy

Mrs. Estelle M. Hurl

*Note: The aim of this department is to promote the appreciation of art by practical helps in the study of pictures. Readers are cordially invited to co-operate in the work by making suggestions, asking questions and sending in answers to the Questions for Discussion. Address all correspondence to Picture Department, School Arts Magazine, 120 Boylston St., Boston.*

### LANDSCAPE AS A SETTING FOR ANIMAL LIFE

*Watering Place at Treport, by Emil van Marcke*



Mrs. Estelle M. Hurl

FROM the history of painting we learn that landscape pictures came very late in the process of art development. Figure painting had reached perfection long before natural scenery was represented for its own sake. Previous to the 17th century it was merely as a background for figures that painters made any attempts to reproduce trees and grass, mountains, rocks and rivers. Gradually a sense of the beauty of nature awoke and in the course of time pure landscape art came into its own.

Now history repeats itself in the life of each one of us. Of course the first objects which a child identifies are the human beings about him, his toys and the various household articles—not far-away things as trees and clouds. All his first pictures therefore are representations of these familiar objects, and it is some time before landscapes appeal to him. At just what age I should not

dare to say, for I get a variety of answers whenever I ask parents and teachers this question. Much depends upon the taste of the older people who influence him and the customs of the family. Among the people who love camping and out of door life, who teach their children the joys of woodcraft and gardening, boys and girls readily “take” to nature pictures. Among certain city folk of limited interests, whose chief amusements are theatres and movies, children show but languid interest in landscape art. The fact is that young people (as well as the rest of us) like in pictures pretty much the same things they like in their daily life.

In the school picture work children may be led to the true appreciation of landscape by precisely the same steps which marked the historical evolution of the art. Suppose we take in order these three classes of pictures: First, figure-landscape, in which the figures predominate. Second, landscape with figures, in which figures are subordinate. Third, pure landscape without figures. This sequence is both logical and psychological, and I think it is worth while for the teacher to follow it

as far as is practicable. Landscape with figures predominating are of many kinds. Some which especially interest the children of lower grade are those dealing with all sorts of outdoor labor. Certain French painters are great popular favorites in this line of subjects. Pictures like Millet's *Potato Planters*, *The Shepherdess*, and the *Gleaners*, or like Breton's *Lark and Shepherds' Star*, we often used in the schools, but not always, I suspect, with as much attention to the setting as would be desirable. Another sub-division of this figure-landscape art is the outdoor animal picture. Now many good animal painters like Landseer and Rosa Bonheur, are rather indifferent landscapists. When we are specially engaged in training the eye in landscape study, we prefer the works of Troyon and van Marcke, who understood how to make the scenery a beautiful and harmonious environment for cattle.

A typical example by van Marcke is the subject called *A Watering Place at Treport*. It is very similar in composition to a picture in the Albright collection at Buffalo, which may be familiar to many readers. Though we are looking here at French country life, the general aspect of the scene seems perfectly familiar to American eyes. With either picture we begin by examining carefully the fine, well-fed creatures in the foreground. In primary grades—if indeed such a picture should appear there—this is about as far as we should get, merely using the subject as a nature study and emphasizing the mild and gentle aspect of the cows. Investigating more fully, we ask,—How many are there in the main

group? Where are they standing? Is the water a river? a pond? a brook? Does there seem to be any current, or is it still water? Is it shallow or deep? That it is both still and shallow we know from the growth of reeds and grasses. The depth can also be judged by the portion of the cows' legs under water. Here is evidently a marshy meadowland with occasional pools.

Note the variety in color and marking of the cattle, getting a descriptive phrase for each one. Is one more prominent than the other, and if so, is the prominence due to size, beauty, light, position or action? Manifestly, the glorious white cow which is the "feature" of the composition, has *all* these essentials of prominence. Describing the action of each one, point out in proper sequence: the animal approaching, the one pausing, the one drinking, and the one which, having had her fill, turns away and looks across the country. Thus does the artist give us the whole story. How have the cows been led here? By a lad on horseback who has ridden his horse into the water for a drink.

With pupils mature enough for some sort of compositional analysis we ask how is the space in the background divided? Into two sections—woods on the left and open sky on the right, making a fine contrast of light and dark. A detached tree in the center softens the transition. How far do you think it is from the pool to the hill on the horizon? An easy walk or a long one? What objects are in between by which you may realize the distance? Note how cleverly the distant cows are placed in line with the animals in front, so to

lead the eye to the horizon. Do you not like to stand out of doors where you can look far away across the country?

little in the shade and finally lie down on a grassy bank and fall asleep. And how deliciously cool the water must be, both to wade in and to drink! All



■ WATERING PLACE AT TREPORT, FROM A PAINTING BY EMIL VAN MARCKE.

It is noontime of a midsummer day, hot and dry—all this the trained eye takes in at a single glance; but how can we teach our pupils to prove it? First of all, the shadows show us that the sun is high—the light shining on the backs of the animals and accentuating the massive structure of the bodies. The thick foliage and the almost cloudless sky show us the season. It is in contrast to the sky and the broad, sunny meadows that the woods look so inviting. We can imagine just how delightful it would be to stroll through that opening in the fence, wander about a

these effects we could get more vividly from the colors of the original painting, but it is wonderful how well even the black and white reproduction conveys the sense of atmosphere and summeriness in the picture.

It is pleasant to draw out the children to tell of their country experiences, keeping their reminiscences as closely as possible and emphasizing the sense of exhilaration which a wide outlook gives. Let them try to imagine what a change would be made if the same group of cattle were represented in a small and rather shut in space.

Maturer pupils will readily see the superiority of van Marcke's landscape art if they compare this picture with outdoor animal subjects by other painters.

#### BOOKS OF REFERENCE

Michel's *Great Masters of Landscape Painting* (translated from the French) is a large authoritative work covering the entire subject from the rise of the art to the present day, with an account of the important painters in every country who have contributed to its development. A brief paragraph is devoted to Emil van Marcke (1827-1890), who was a pupil of Troyon, and whose landscapes, says the author, "harmonized very well" with the animals he painted.

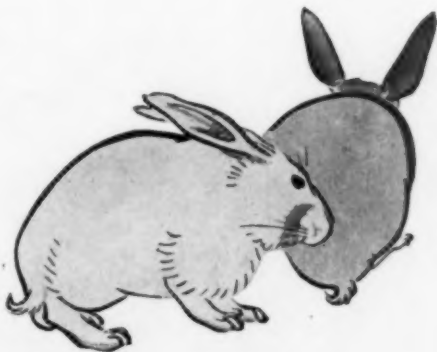
Witt's *How to Look at Pictures* contains an excellent chapter on Landscape, which briefly outlines the historical development of the art, ending with a few suggestions as to the study of landscape composition.

Miss Emery's *How to Enjoy Pictures* contains in the chapter on Animals a delightful study of a picture by Troyon similar to this work by van Marcke.

The same book has an excellent chapter on Landscapes.

INFORMATION ABOUT OUR ILLUSTRATIONS. If any readers wish to know where the photographs for the various illustrations were obtained, I shall be glad to furnish the information to those who send stamped addressed envelopes for reply.

ABOUT OUR QUESTIONS FOR DISCUSSION. I must explain to my readers that I was obliged to get some of my landscape material ready for the magazine before answers had been received to the questions on this subject in the January number. The exigencies of the magazine business require an extreme "forehandedness" on the part of the contributors. Let me therefore beg you to send in answers at the earliest possible moment after reading each number. Be sure that *sooner or later* all correspondence will be duly recognized and acted upon in these columns. This month I will ask only these two questions: (1) Out of ten pictures for the school year, how many would be landscape subjects? (2) Do children prefer familiar or foreign landscapes?





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## Good Ideas from Everywhere

**TO OUR READERS:**—This Department aims to present each month the most helpful suggestions at hand. Topics called for in good courses of studies, projects that have proven their value in the schoolroom, original work by children, are here illustrated and described. If you will send to our office the course of study you use, with topics that you would like to see illustrated indicated by a check mark, we will endeavor to take them up in order in this department. But please remember that we must have your request for help at least three months in advance of publication, that our answer may appear on time. We must know before May 1st, for example, about any October topic you would like to see treated in this Department. We welcome Good Ideas, and will pay for original material that we can use.—THE EDITORS.

### QUOTATIONS FOR USE IN APRIL

SELECTED BY ABBY P. CHURCHILL

The wild and windy March once more  
Has shut her gates of sleet,  
And given us back the April time  
So fickle and so sweet.

*Alice Cary.*

. . . proud-pied April, dressed in all his  
trim,  
Hath put a spirit of youth in everything.

*Shakespeare.*

. . . Bees are humming,  
April's here, and summer's coming.

*Jean Ingelow.*

April is here!  
Blithest season of all the year.  
The little brook laughs as it leaps away;  
The lambs are out on the hills at play;  
The warm south wind sings, the whole day long,  
The merriest kind of a wordless song.  
Gladness is born of the April weather,  
And the heart is as light as a wind-tossed  
feather.  
Who could be sad on a day like this?  
The care that vexed us no longer is.  
If we sit down at the great tree's feet  
We feel the pulses of Nature beat.  
There's an upward impulse in everything.  
Look up and be glad, is the law of Spring.

*E. E. Rexford.*

A gush of bird-song, a patter of dew,  
A cloud, and a rainbow's warning,  
Suddenly sunshine and perfect blue,—  
An April day in the morning.

*Harriet Prescott Spofford.*

April cold with dropping rain  
Willows and lilacs bring again,  
The whistle of returning birds,  
And trumpet-lowing of the herds.

*Emerson.*

The year's at the spring,  
And day's at the morn;  
Morning's at seven;  
The hillside's dew-pearled;  
The lark's on the wing;  
The snail's on the thorn;  
God's in His heaven,—  
All's right with the world.

*Robert Browning.*

Coy April comes, her fair face wreathed in  
smiles.

*Clinton Scollard.*

With eyes all tender and blushes shy,  
April smiles with a tear-wet face.

*A. B. Houghton.*

The April winds are magical  
And thrill our tuneful frames.

*Emerson.*

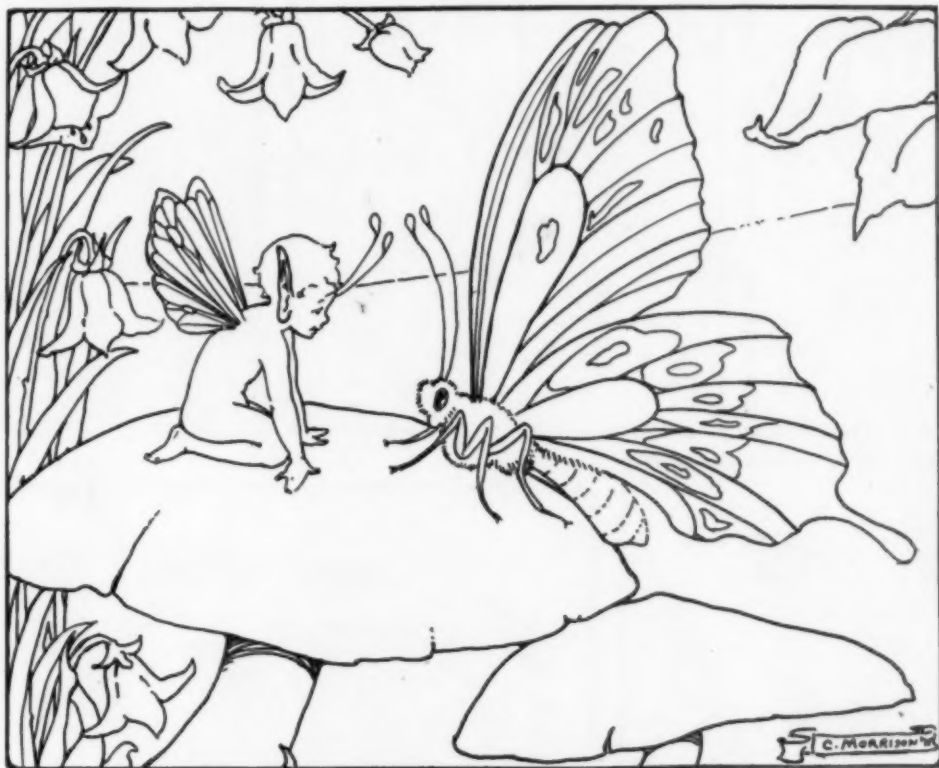
April's in the sunny lane;  
Bless her! she is come again,  
Hanging, on the spiky thorn,  
Lamps to light the early morn.

Here in dainty azure see,  
As in merry mockery  
Of the soft cerulean dome,  
Blue-eyed hyacinth at home.

*Edward Capern.*

## APRIL PROJECTS FOR ALL GRADES

*NOTE: While these projects are not arranged specifically by grades, they are arranged in order of difficulty, the most elementary first, that teachers may be able to select the more readily such projects as in their judgment would come within the powers of their own pupils.*



A DRAWING FOR SPRING COLORING. BY CORNELIA MORRISON.

BRUSH WORK for kindergarten and primary children is shown in Plates I and II on the following pages. After the children have learned some control of the brush in painting all over washes and filling in outlines of various kinds including free stroke work, some children may sweep their brushes more freely by beginning from the bottom; others by beginning at the top of the paper and drawing the brush downward. As the upward stroke is apt to make the grass tops softer looking and more pointed as they finish, and because the grass does grow in an upward direction, I like better to encourage this method, but do not interfere. Let the children gather handfuls of grass, when out at play or on an excursion. On returning to the kindergarten arrange the grass on a paper, or on the table in a natural or a decorative manner. Preliminary strokes may be made on the blackboard with the broad side of chalk or brushes wet with water. A simple sequence of procedure might be as follows: (1) Long grass strokes, (2) Long and short strokes, (3) Broad and narrow strokes, (4) Grass strokes with touch of color on slender strokes for flowers—such as blue grass, (5) Grass strokes with dandelion. Notice the simple rendering of

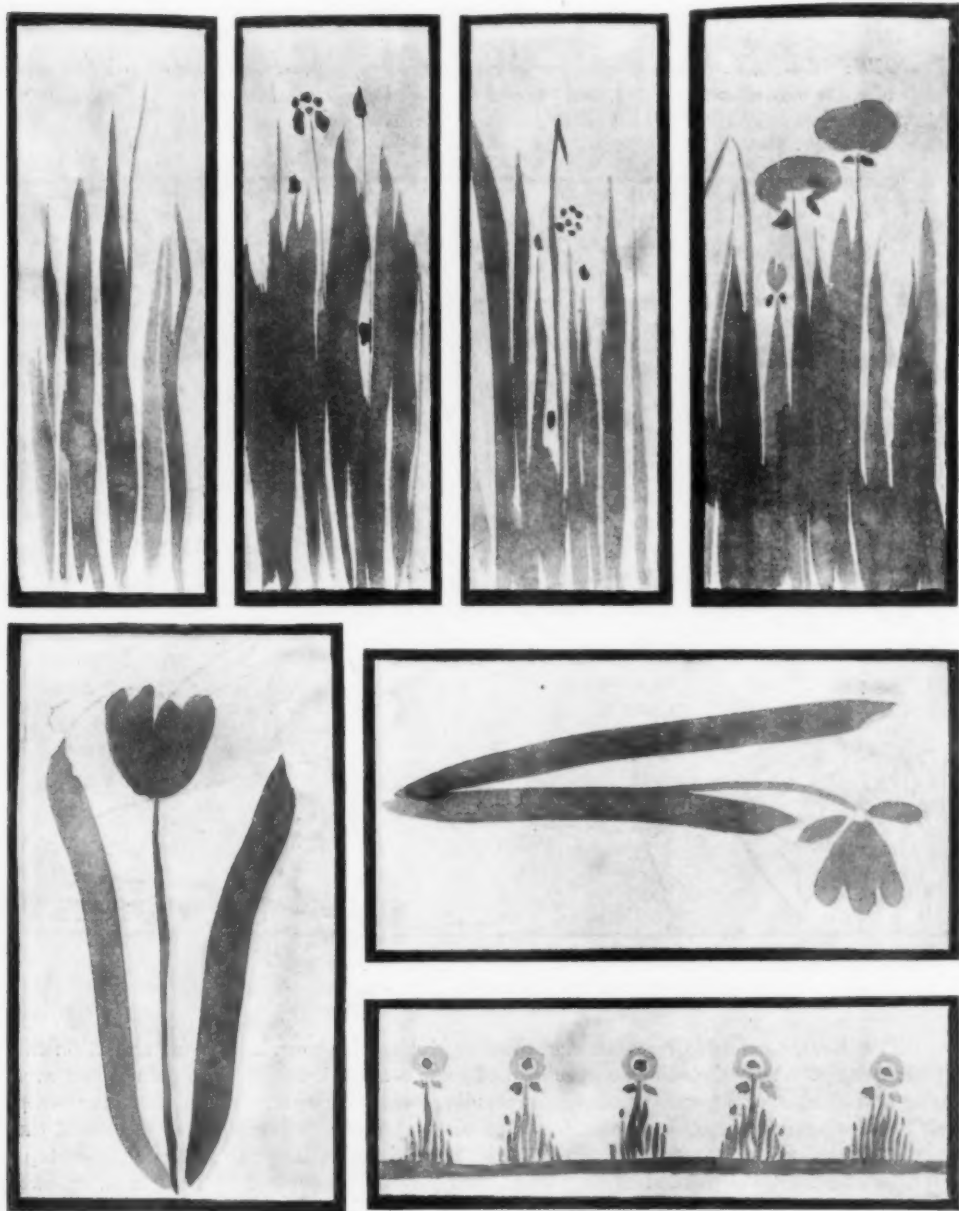


PLATE I. SOME SIMPLE BRUSH EXERCISES. BY MISS MARGARET SEAVER.

these flower forms in Plates I and II. (6) Grass strokes with flower alternations such as daisy and dandelions, or dandelion and violets. It should be observed that the only attempt for the representation of flowers is in masses, and is decorative rather than realistic.

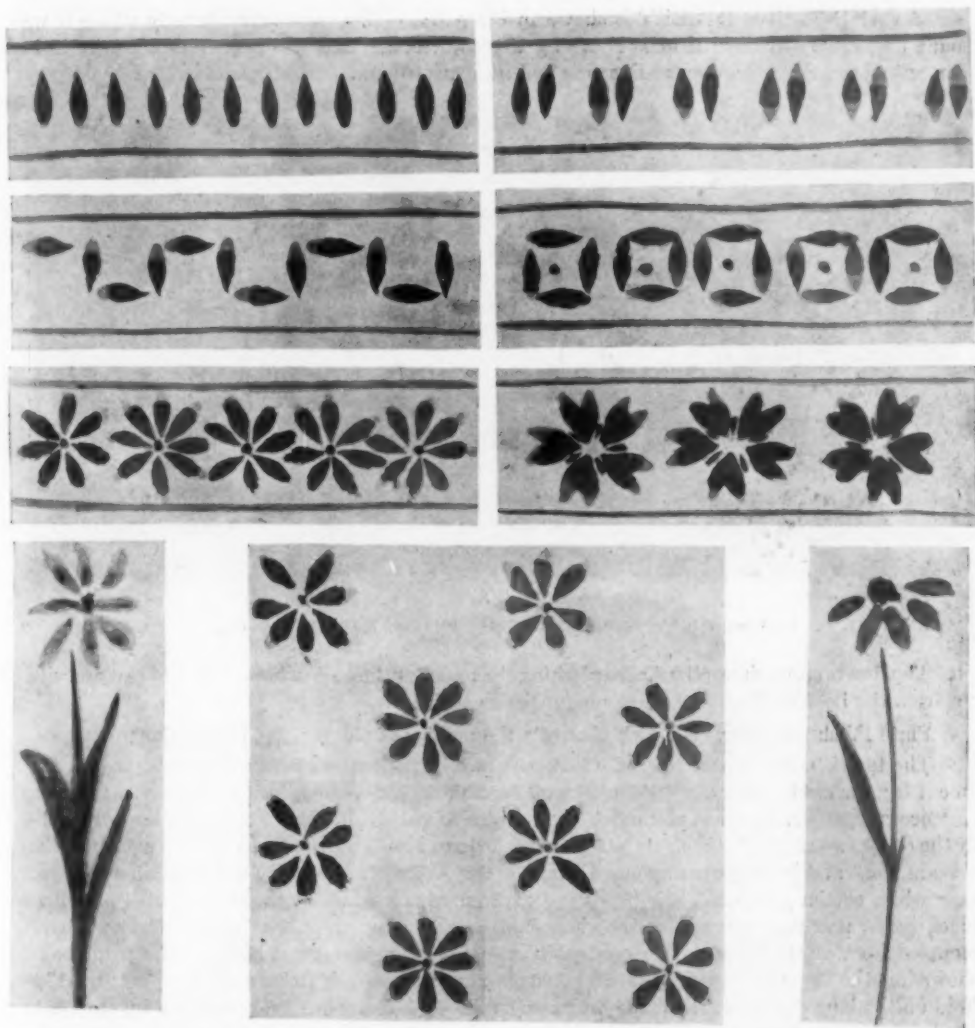


PLATE II. UNITS AND BORDERS MADE FROM SIMPLE BRUSH SPOTS. BY MISS SEAVER.

**SPOT WORK.** Fill the brush well with paint and make a spot by laying it on its side. This should be done slowly to allow the paint time enough to touch the paper. The brush must be turned from time to time as it will become one-sided. Make but one impression at a time and refrain from "patching up." A simple sequence may be built up in various ways: (1) Spots in different directions, spots in groups, spots in combination of direction and members. (2) Spots with dots in alternation and in making units for repetition. (3) Spots and strokes in alternation and in combination for flower forms. (4) Life forms involving the use of animals, birds, and insects can be suggested by a clever addition of tail, ears, or the doubling of a spot for wings. These may then be used in some decorative way. Many interesting examples of this method of working may be found in some of the inexpensive Japanese prints and books of design.

A SAND-TABLE DESERT is shown in Plate III. This came from Beverly where it was made under the direction of Miss Downing, a grade teacher, and was sent to us by Miss Helen Sargent who is the Supervisor of Drawing and Industrial Work.

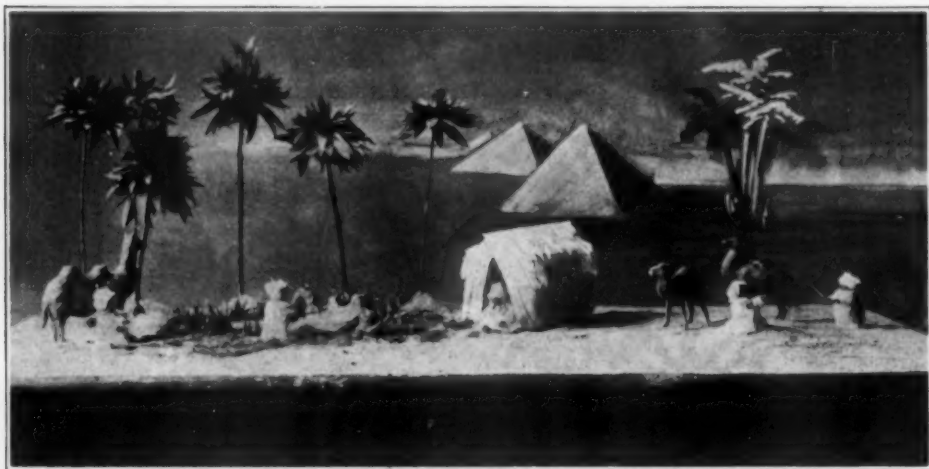


PLATE III. A DESERT SCENE. BY THIRD GRADE PUPILS, HARDIE SCHOOL, BEVERLY, MASS.

The desert scene shows the Arabs pitching their tent at the oasis where they find rest and shelter from the heat of the day, and water for their camels.

Plate IV shows diagrams which illustrate the making of the tent, and the palm trees.

The tent is made in seven parts. Cut each part of the pattern from paper and pin on cloth. In cutting the cloth, a seam of  $\frac{1}{2}$ " must be allowed on the lettered edges of each piece. In sewing the pieces together, the lines marked A fit the sides A' with X at X'. The two pieces marked C fit the other two sides C' and all the edges marked B are sewed to the edges B'. The tent is left open in front and is supported by small sticks. The Arabs are modeled from plasticine and wear long white cotton gowns. Their heads are covered with a white cloth which is tied on with a black band, and the long end of the cloth hangs down upon their shoulders. The camels are modeled from plasticine with two brought from a collection of toys at home. The palm leaves shown on the trees are made from light weight green paper. Cut several pieces 4" by  $1\frac{3}{4}$ ". Fold on the long diameter. Cut the long curved line and slash the edges as shown by the heavy black lines in the diagram. The trunk of the tree is made of heavy brown paper 6" by 9", rolled diagonally as shown in the sketch. A short vertical cut is made at intervals in the edge of paper curving around trunk. The paper is then turned back at the cuts to represent the roughness of the bark. Paste leaves in a cluster at the top. The water of the oasis is represented by a sunken mirror. Moss and coarse grass grow at the water's edge. The scene at the back may easily be drawn on the blackboard. Teachers who desire to make scenes of this character on the blackboard to form a background may get much help from "Blackboard Sketching" by Frederick Whitney<sup>1</sup>. In the introduction of Mr. Whitney's book, Prof. Walter Sargent of the University of Chicago, says:

"A book like this which does show how, step by step, from the first practice strokes to completed and effective sketches, will be everywhere welcome. No one can follow the plain suggestions given without appreciating the possibilities of chalk and charcoal for ordinary schoolroom illustrations, and finding in himself a steady development of power to sketch on the blackboard."

<sup>1</sup>"Blackboard Sketching" may be found on the starred list of books in this number.



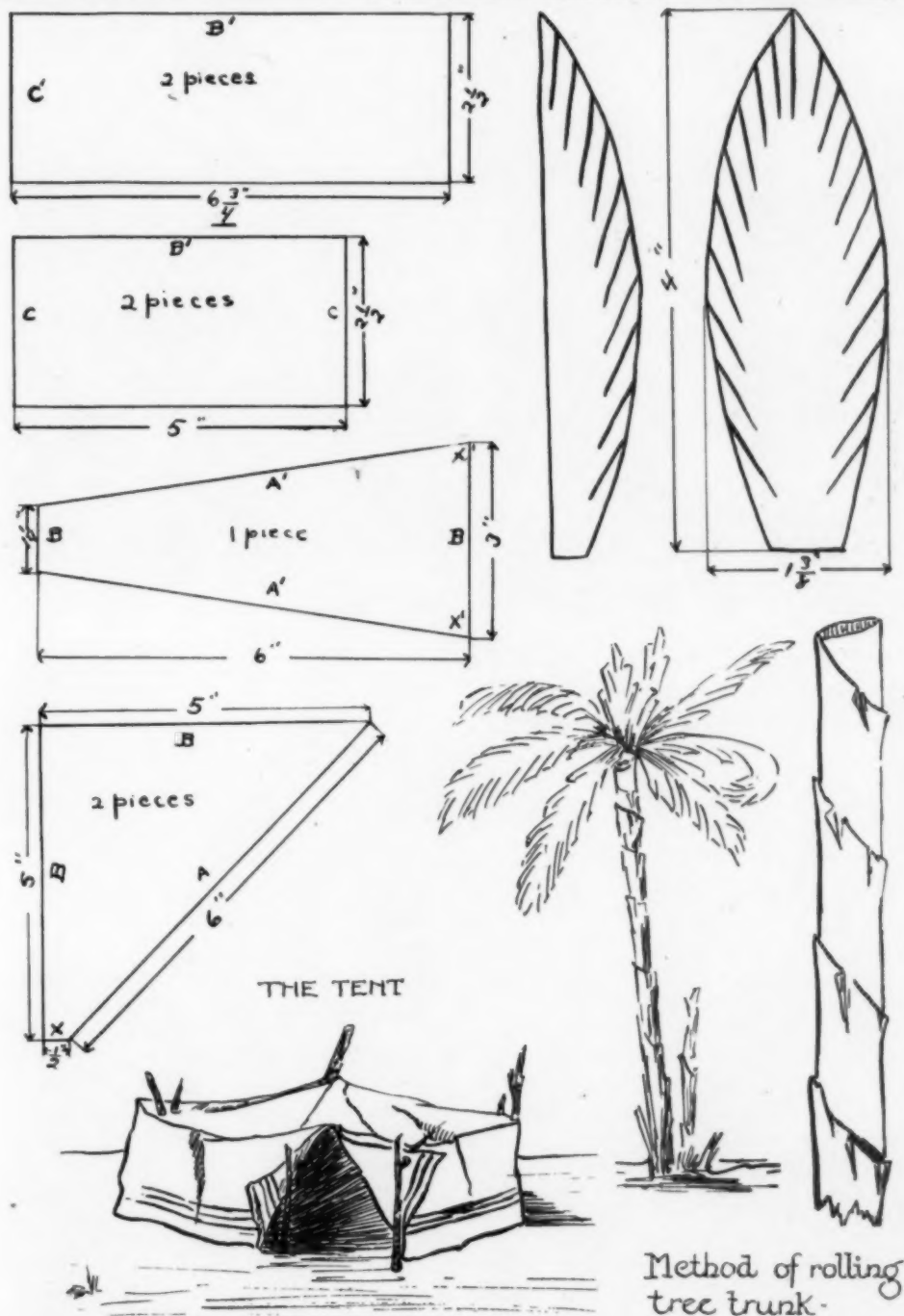


PLATE IV. DIAGRAMS SHOWING THE CONSTRUCTION OF THE TREE AND TENT.

A SPRING EXHIBIT is shown in Plate V. The Photograph was sent to us by Mr. C. Valentine Kirby, Director of Art Education, Pittsburgh, Pa. Notice the neat and orderly manner in which the charts are arranged against the blackboard. At exhibit time it is well to remember that the charts of children's work may best be observed when they are hung opposite windows

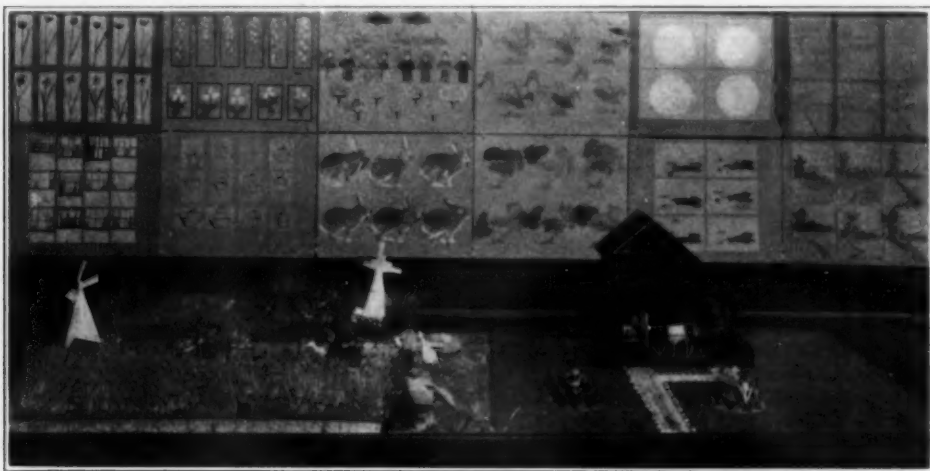


PLATE V. AN EXHIBIT OF SPRING WORK AT THE HOLMES SCHOOL, PITTSBURGH, PA.

or when the light falls on them from either side of the room. Drawings of this character never look well when exhibited on the wall between windows, particularly when the windows are close together. See how well the children of the lower grades have utilized the drawing paper which was given them. No waste spaces. Large, bold, free drawings that tell the story. In the foreground several children have grouped together some interesting sand-table projects. The little wooden hut is fitted up with some paper furniture and the three gardens composed of paper-potted tulips show a carefully arranged front yard. The sidewalk is lined with small white stones. On the left is a whole village made from lessons in paper construction.

PAPER CUTTING to illustrate a story, a rhyme, or a fable has proven a very successful form of manual work for the little children. Plate VI shows a poster designed by William Trygga, a Third Grade child in rural school No. 18, St. Louis County, Minnesota, and was sent to the magazine by Mrs. M. B. Holmes, Supervisor at Duluth.

All the bunnies were cut free-hand from white drawing paper. The sky was pasted first by using a piece of dark blue construction paper. The grass was cut from light green paper.

EASTER POSTERS such as those in Plate VII by Bess Bruce Cleaveland show other possibilities of paper cutting in the primary grades. The poster on the right has a brown background made of a sheet of construction paper, an orange circle cut from construction paper and a goose which may be traced and cut from ordinary white drawing paper. The shadows may be made with black crayon, ink, or they can be cut from black paper and pasted in position. The poster at the left was arranged by using gray construction paper for the background or sky, an orange circle for the moon and black construction paper for the rabbit and ground-work.

Miss Cleaveland has contributed to THE SCHOOL ARTS MAGAZINE in years past some of the most valuable animal drawings that are available for school work. They have all been arranged and classified for ready reference in the Alphabeticon list. See advertising section of this issue.

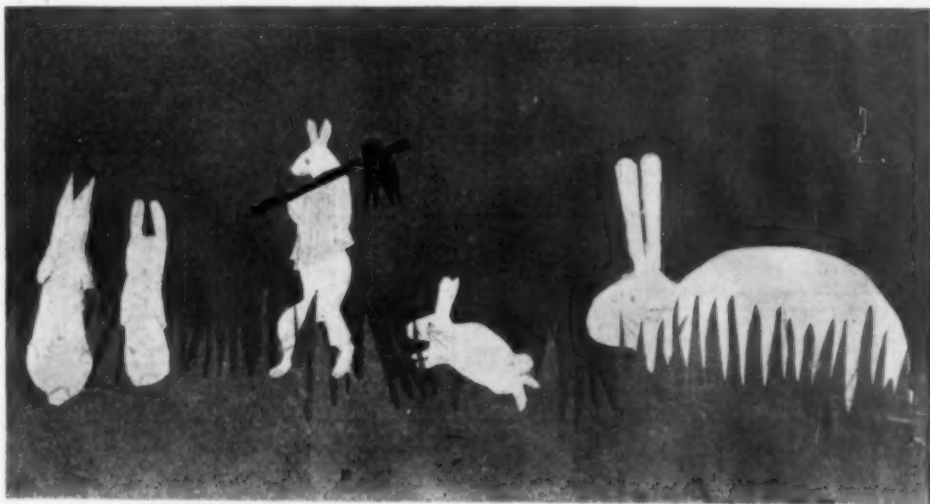


PLATE VI. A POSTER MADE FROM PAPER CUTTINGS BY  
WILLIAM TRYGGA, III, ST. LOUIS COUNTY, MINNESOTA.



PLATE VII. TWO POSTER DESIGNS FOR BEGINNERS TO TRACE. BY BESS BRUCE CLEVELAND.

SCHOOL DRAWING like that shown in Plate VIII is always interesting to children and may be placed on the blackboard by most any grade teacher who has not had the advantage of an art school training. In working out these lessons, teachers will find it easier to draw the straight line objects first, and to attempt lessons involving the use of circles and curved lines later. These simple illustrations of familiar objects were grouped together and

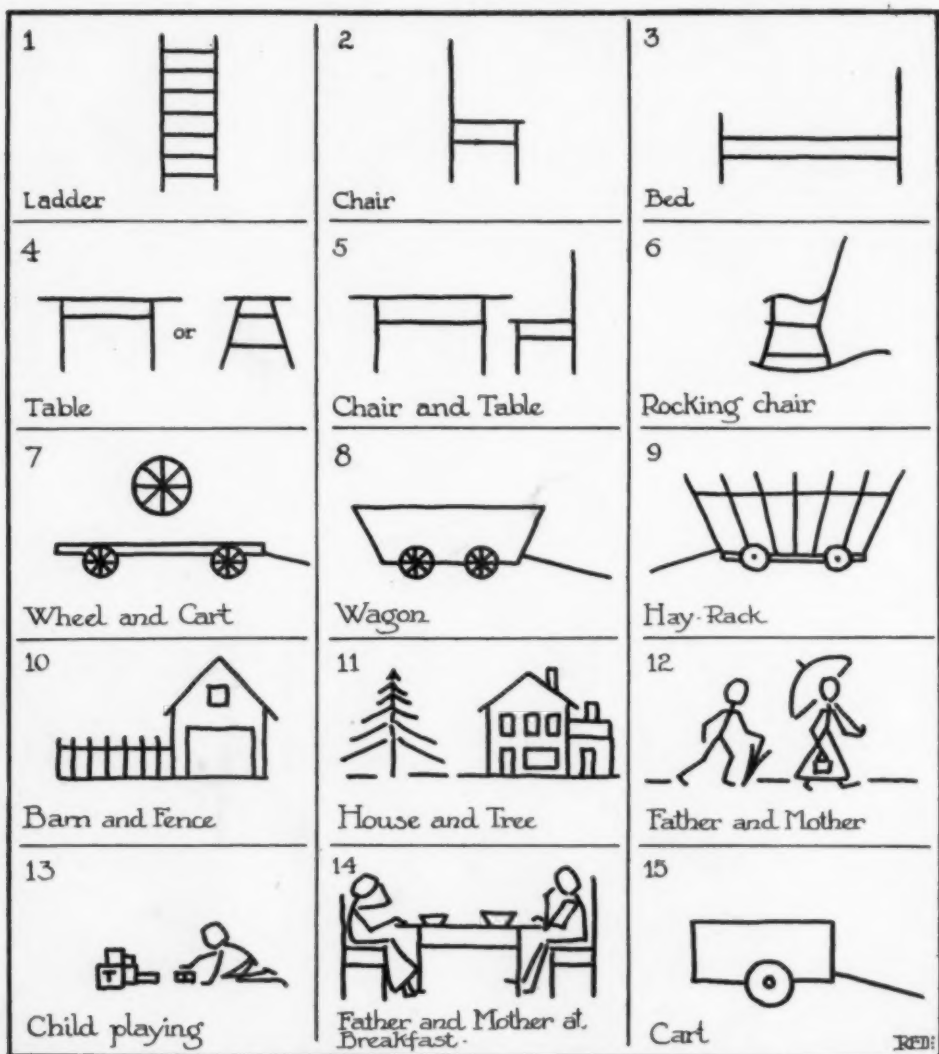


PLATE VIII. SIMPLE DRAWING LESSONS AS SUGGESTED BY MISS LILIAN HUNTER.

sent to the magazine by Miss Lilian Hunter of the Boston Froebel Club. Mr. Davis has redrawn them for reproduction on this particular page.

A NATURE BOOKLET has been taken apart and mounted on the next page, Plate IX, to show the unusual ability of a Third Grade boy named Julio Ros. The work was done under the supervision of Miss Floy Campbell when she was in charge of the art work of Porto Rico. The drawing in the lower left corner was the cover design. All the pages were rendered in water color except the morning glory which was made with crayons. Although the entire chart represents the work of an exceptional child it should serve as a means of inspiration to teachers who have to present work of this character.

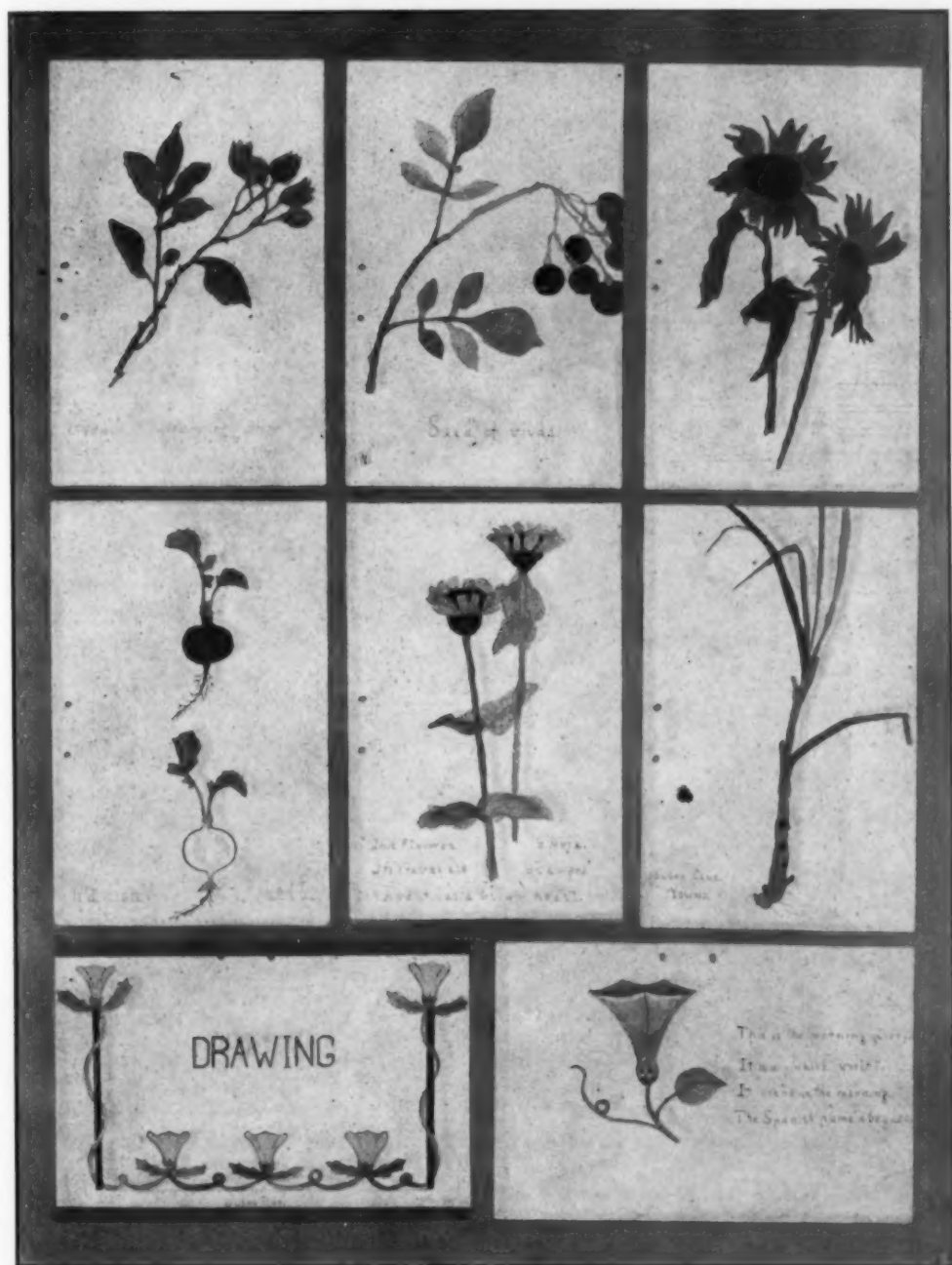


PLATE IX. PAGES FROM THE NOTEBOOK OF JULIO ROS, A THIRD GRADE BOY, PORTO RICO.



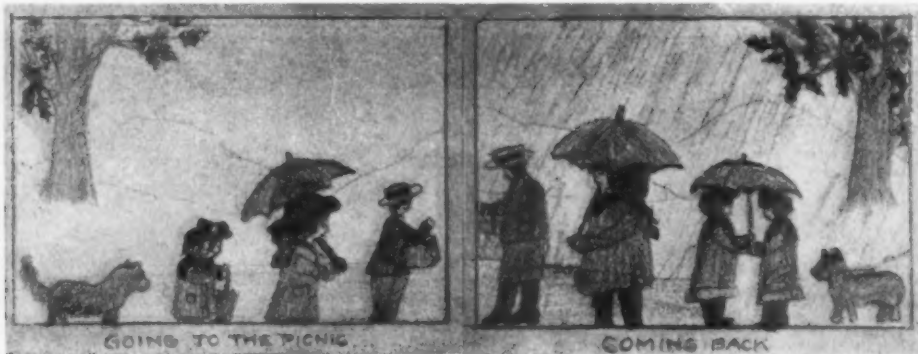


PLATE X. ILLUSTRATIVE PAPERS BY FIFTH GRADE CHILDREN, ALPENA, MICH.

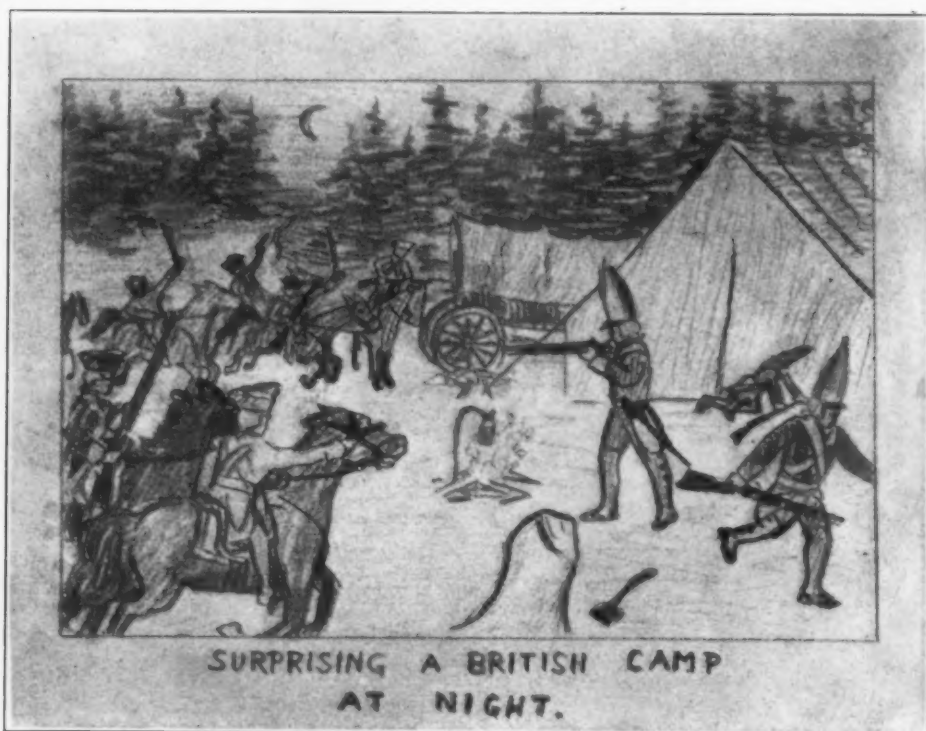


PLATE XI. A DRAWING IN PENCIL. BY W. JUNTUNM, GRADE VII, CALUMET, MICH.

THE PICNIC is the title of the two drawings in Plate X. The subject was written on the blackboard by Miss Emma Parkman, a teacher in the Franklin School, Alpena, Michigan, and the illustrations were made by her Fifth Grade pupils.

ILLUSTRATIONS like the one shown in Plate XI are looked upon with much pleasure by pupils of the grammar grades, especially when the subjects are correlative with their other school lessons. This particular drawing is appropriate to the month.

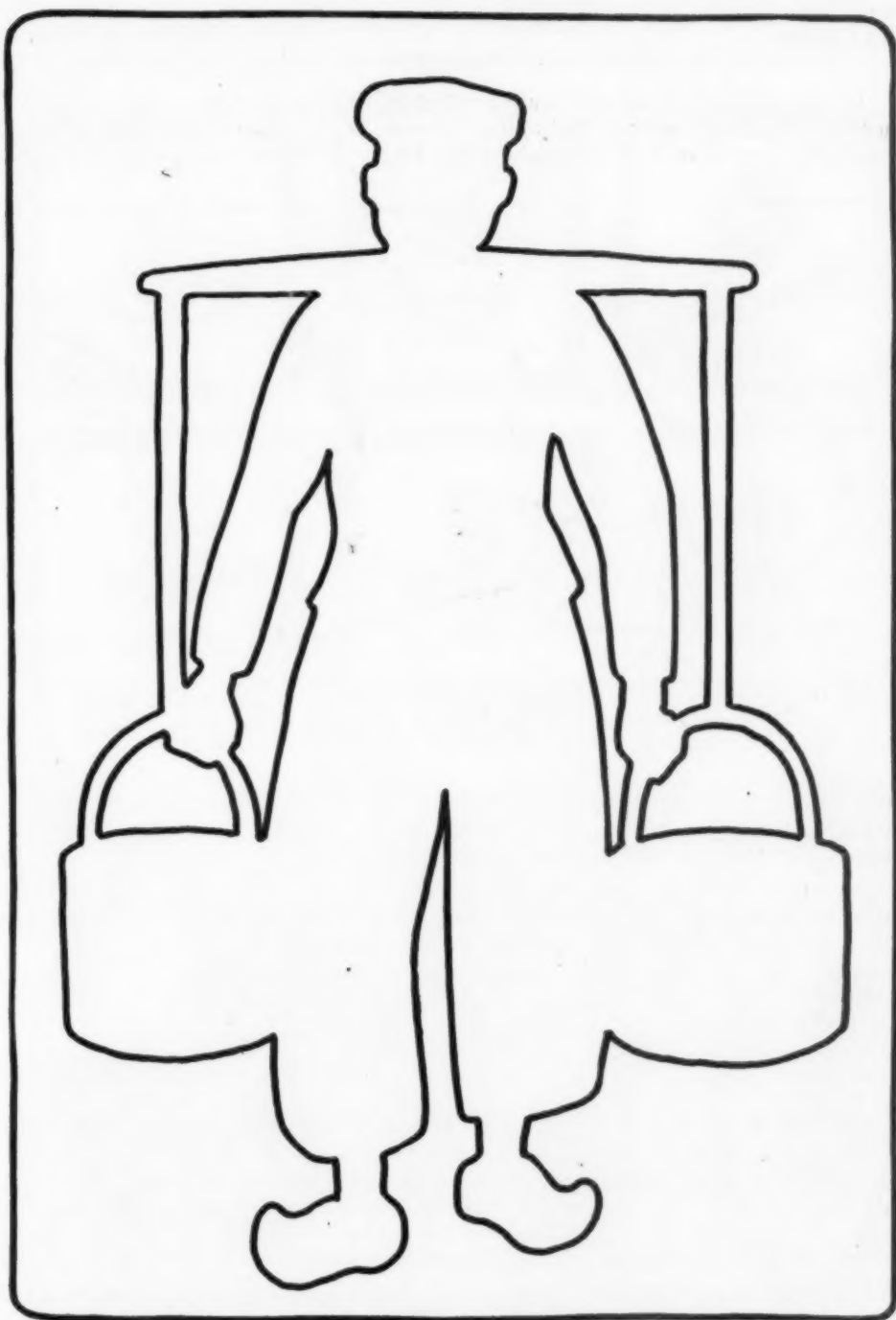


PLATE XII. FOR TRACING AND COLORING OR FOR COPING-SAW WORK.

JIG-SAW WORK. Plate XII shows another outline drawing which may be used as a pattern for the coping-saw, or as a picture to trace and color. This project is one of the series by Miss Ruth C. Fall and Miss Mary A. Tudor of Cincinnati, Ohio.

BIRDS AND INSECTS offer much excellent material for drawing classes. Plate XIII illustrates what may be accomplished with a fine brush, some India ink, and a few simple direct strokes made on a sheet of bristol-board. Notice the free movement that is exhibited in these

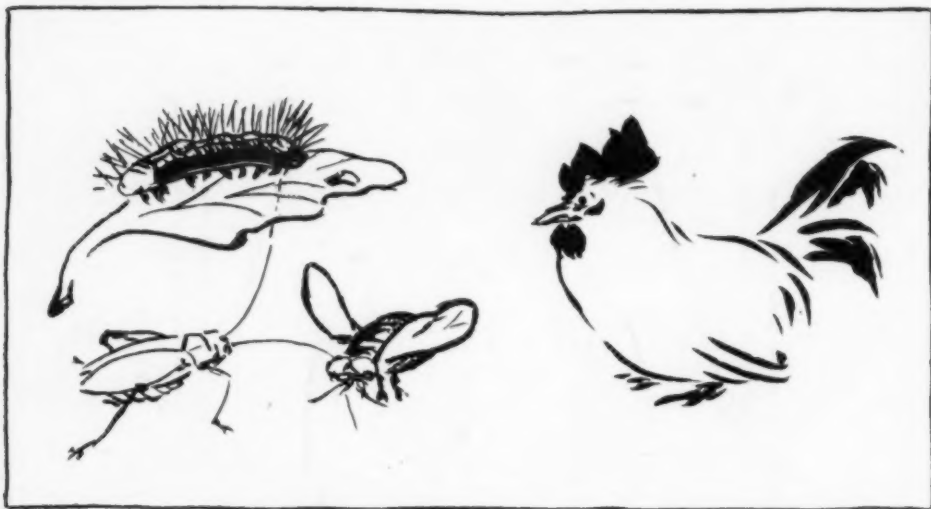


PLATE XIII. REPRODUCED FROM ORIGINAL BRUSH DRAWINGS  
FROM THE STUDIO OF BUNKIO MATSUKI, BOSTON, MASS.

little sketches which were made especially for THE SCHOOL ARTS MAGAZINE, at the studio of Bunkio Matsuki. Material of this kind is invaluable to the teacher who starts the alphabeticon<sup>1</sup> which began in the March issue of this magazine.

BUD DESIGNS which are easily made appear in Plate XIV. They were sent in by Miss Elsie Hoskins, one of the teachers at the Centennial School, Little Rock, Arkansas. The following is an extract from her letter which accompanied these cuttings:

At the suggestion of our Supervisor I am sending work of B-Seventh Grade pupils in design. This is the result of their first attempt at design work, and they were so happy and interested in the work that they made designs at night and brought them to school the next morning. Pupils who did not take an interest in their work before coming to my grade decided they *could do something* in drawing. Even the boys made design units and stenciled them on needle-books for their mothers. We drew the acorn and leaf first, then from a small piece of paper cut the units. I have enclosed some folded papers showing just how pupils did the work. You will see that in some cases even scratch paper was used.

GOOD CONSTRUCTION WORK is seen in Plate XV on the opposite page. The tablet shows one of a series of useful projects worked out by grammar grade pupils in Springfield, Mass. This particular tablet was planned and constructed for use in a traveling bag, and the printing of the design was done from wood blocks. The tablet was constructed in the form of a booklet, having a binding at the back. The inside contains a blotter which is secured in four corners made of cardboard, and opposite two pockets have been arranged for stationery.

"Every boy and girl should be skilled in some honest craft or trade, some form of manual activity that adds to the wealth of the world. They cannot begin too young to lay the foundation of their success by doing things for themselves with their own hands."

Henry Turner Bailey—from "Our Wonder World."

<sup>1</sup>See pages 596 to 612 inclusive for this month's alphabeticon.



PLATE XIV. PAPER CUTTINGS FROM BUD MOTIVES BY PUPILS AT LITTLE ROCK, ARK.

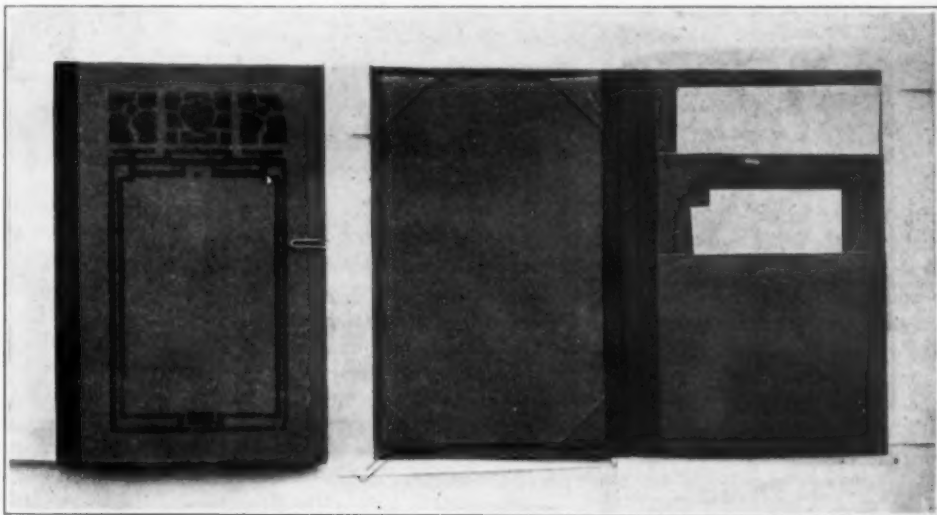


PLATE XV. TWO VIEWS OF A WELL-DESIGNED WRITING TABLET  
MADE BY PUPILS OF THE NINTH GRADE, SPRINGFIELD, MASS.

This particular writing tablet was designed to hold the average size stationery. Smaller ones can be successfully worked out on the same plan. Green and brown make a suitable color scheme, and may be either stenciled as a design or printed with wood blocks.

PLANT DRAWING like that in Plate XVI can only be made by pupils who are willing to become lovers of nature. These budded twigs were carefully outlined with a hard pencil, every piece of anatomy being closely observed. Next the colors were mixed and applied with



PLATE XVI. FROM TWO WATER COLOR DRAWINGS OF SPRING BUDS  
DONE UNDER THE DIRECTION OF R. CATTERSON SMITH, ENGLAND.

a fine brush and with great accuracy. In both Figs. 1 and 2 a portion of the work was left unfinished to show the method of rendering. In the text which accompanied these plant drawings Mr. R. Catterson Smith says: "The object of these exercises is to supply the student with forms to use in design. By making drawings from plants he becomes familiar with the endless variety of natural forms which exceed all he could invent in number, beauty, and character. These studies are not made with pictorial, but with ornamental art in view. It will be observed that perspective has very little place in them; the reason for this is two-fold. In the first place it is considered better for students to be made familiar with the type shapes of leaves and flowers than with the aspects of them distorted by perspective, and in the second place most drawings are made from memory. The memory treatment tends to give the conceptual rather than the perspective view, just as is seen in the Archaic work of all ages and races. The work proceeds in this way. The student is given the plant, and he may examine it as much as he pleases; it is then covered, and he proceeds to draw it as well as he can, but he is allowed to refresh his memory when he feels he requires more information."

The drawings above were made by P. Britton and F. Wolverson, both high school students. Although this plate does not bring out the detail like the original drawing, it may help to show the method used in the construction of the twigs and buds. See the drawings on page 598 of the Alphabeticon for good flower construction.



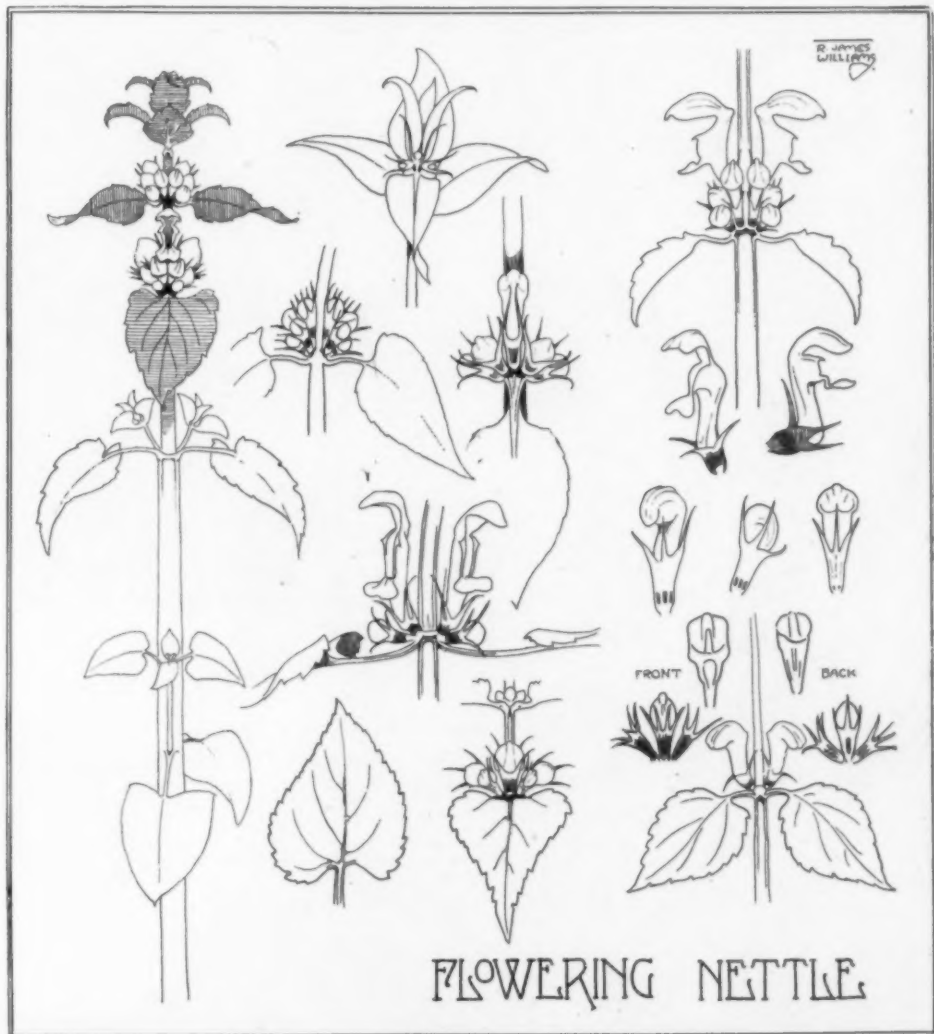


PLATE XVII. A SERIES OF PLANT FORMS RENDERED IN PEN AND INK. BY R. JAMES WILLIAMS, WORCESTER, ENGLAND.

PLATE XVII by Mr. R. James Williams, of Worcester, England, shows a group of plant studies rendered in pen and ink. Mr. Williams has taken several specimens and applied them in bilateral units. How simply he has constructed each part. Drawings of this nature should be in every teacher's alphabeticon.<sup>2</sup>

Leaf forms rendered in black with a brush may be found on page 600 of the Alphabeticon. Collect pictures of all types of plant forms. It will help you when working out problems in applied design, for at only certain seasons of the year can one find the natural elements for use as reference material.

<sup>2</sup>Alphabeticon material for this month appears on pages 596 to 612 inclusive.

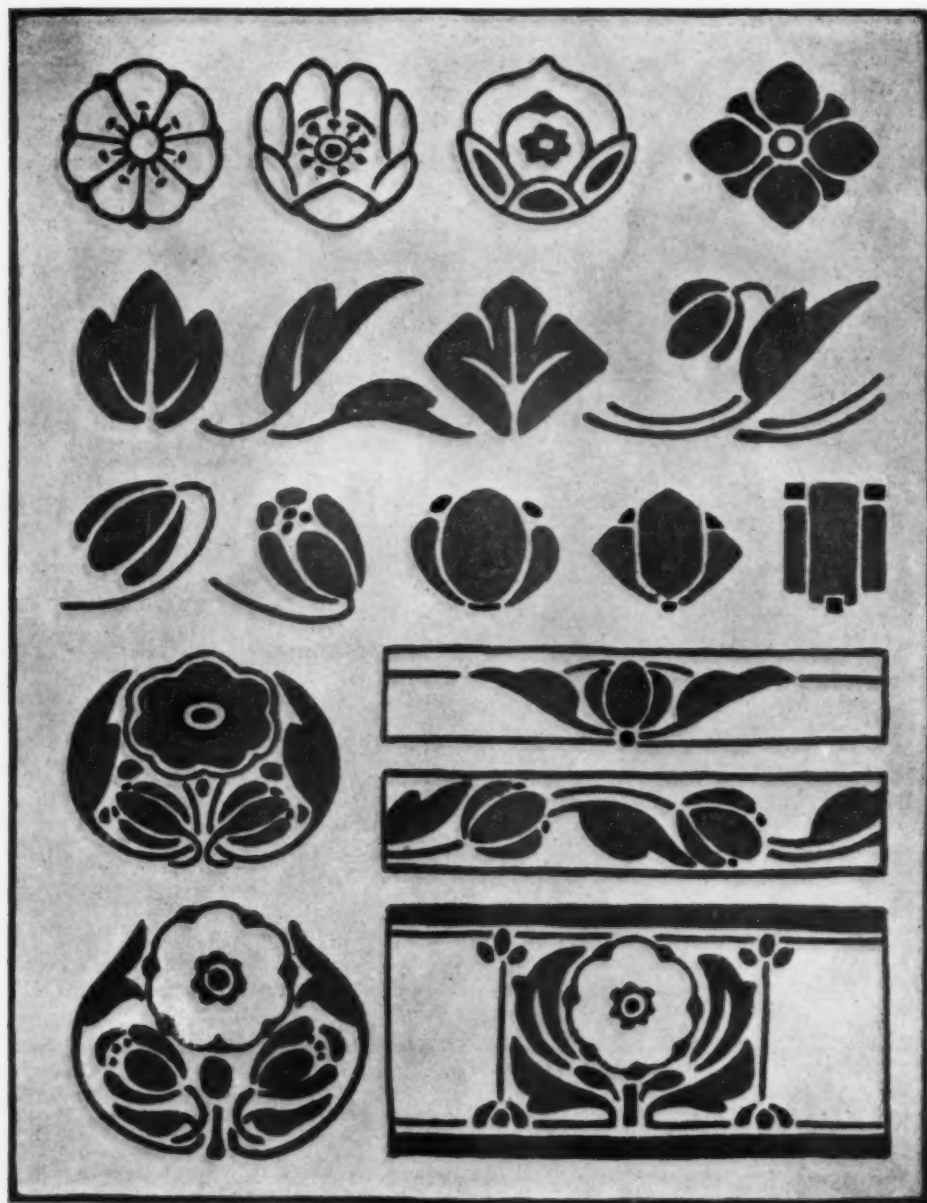


PLATE XVIII. DESIGNS MADE FROM THE ANEMONE. BY ALBERT W. HECKMAN.  
FROM A PAGE WHICH APPEARED IN THE *KERAMIC STUDIO*, OCTOBER, 1914.

DESIGN UNITS of pleasing types are seen in Plate XVIII by Mr. Albert W. Heckman. The Plate was reproduced by courtesy of the *Keramic Studio* where it formerly appeared together with a brush drawing of the anemone which was also made by Mr. Heckman. Notice what excellent spots may be arranged to form either borders or rosettes.

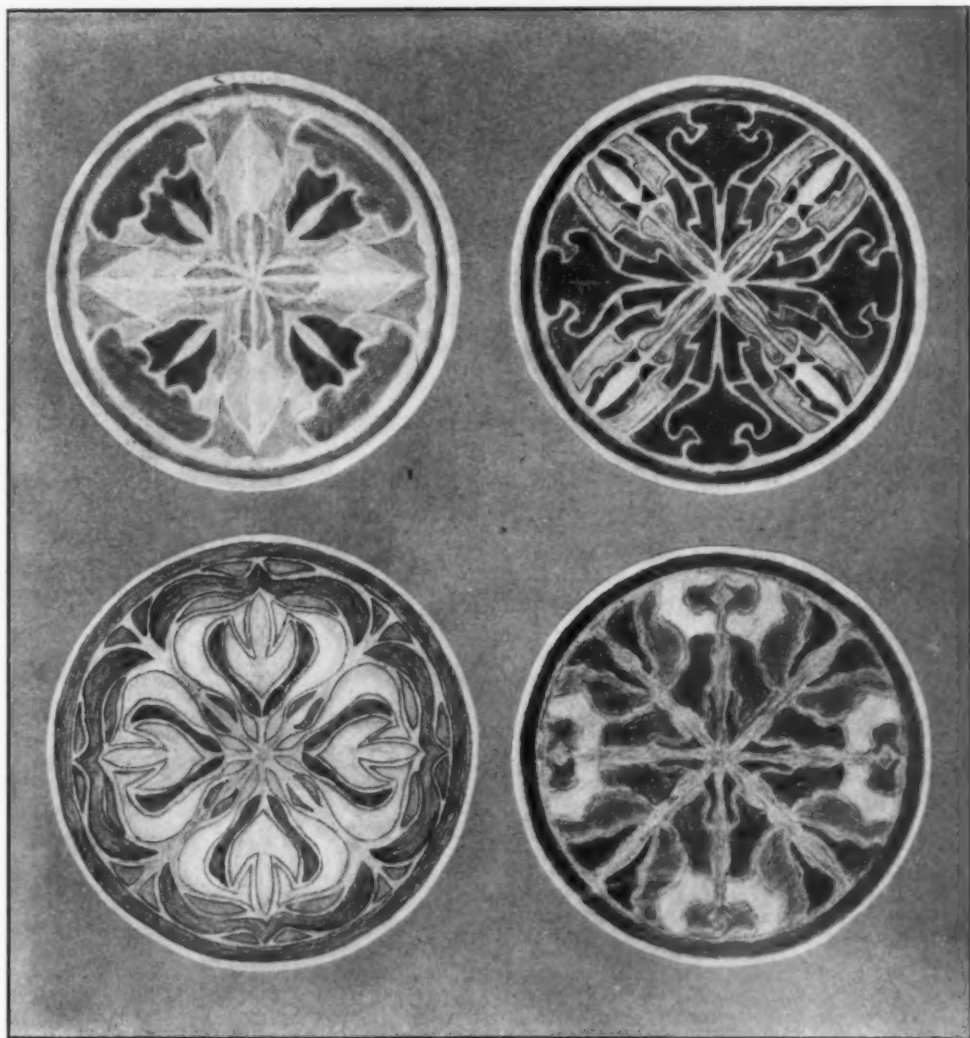


PLATE XIX. FOUR ROSETTES WORKED OUT FROM FLORAL ELEMENTS BY PUPILS IN THE SCHOOLS OF PEABODY, MASS.

PLATE XIX shows four rosettes made by grammar grade pupils in Peabody, Mass. Miss Grace E. Loud who had charge of this work writes the following:

"Our spring course in design is so popular with the students and so satisfactory in results, that I thought the readers of *THE SCHOOL ARTS MAGAZINE* might be interested to hear about it. It is adapted from a course given by Miss Irene Weir at the Boston Museum of Fine Arts several years ago, and has been in practice in our grades for about six years. It is a graded course beginning with the fourth year and continuing through the eighth. Munsell crayons are used exclusively in coloring, with the exception of the sixth grade problem. In that year, color intensity



PLATE XX. ANIMAL DRAWINGS FROM MEMORY. MADE  
UNDER THE DIRECTION OF R. CATTERSON SMITH.

is taught, and to carry out the application, a very little of the brighter color is allowed to be introduced into the design. The course is based upon the balancing and repetition of the three kinds of lines:—angular, curved, and a combination of the two. Areas are afterward formed by using these lines.

SHUT-EYE DRAWING as described on page 213 in the November number of *THE SCHOOL ARTS MAGAZINE*, 1915, appears in another form at Plate XX. Mr. Smith who directs this work says: "The animal is suggested by the teacher and visualized by the student. Drawings are first made with the eyes closed in order to insure concentration, and to prevent the student from being confused by the constant change in the position of the animal. Drawings are also made while the student sits with his back to the animal."

PLATE XX is another group of pen drawings in the series of wild life studies by Earl L. Poole of Philadelphia. Mr. Poole's comments on the skunk are on page 588.

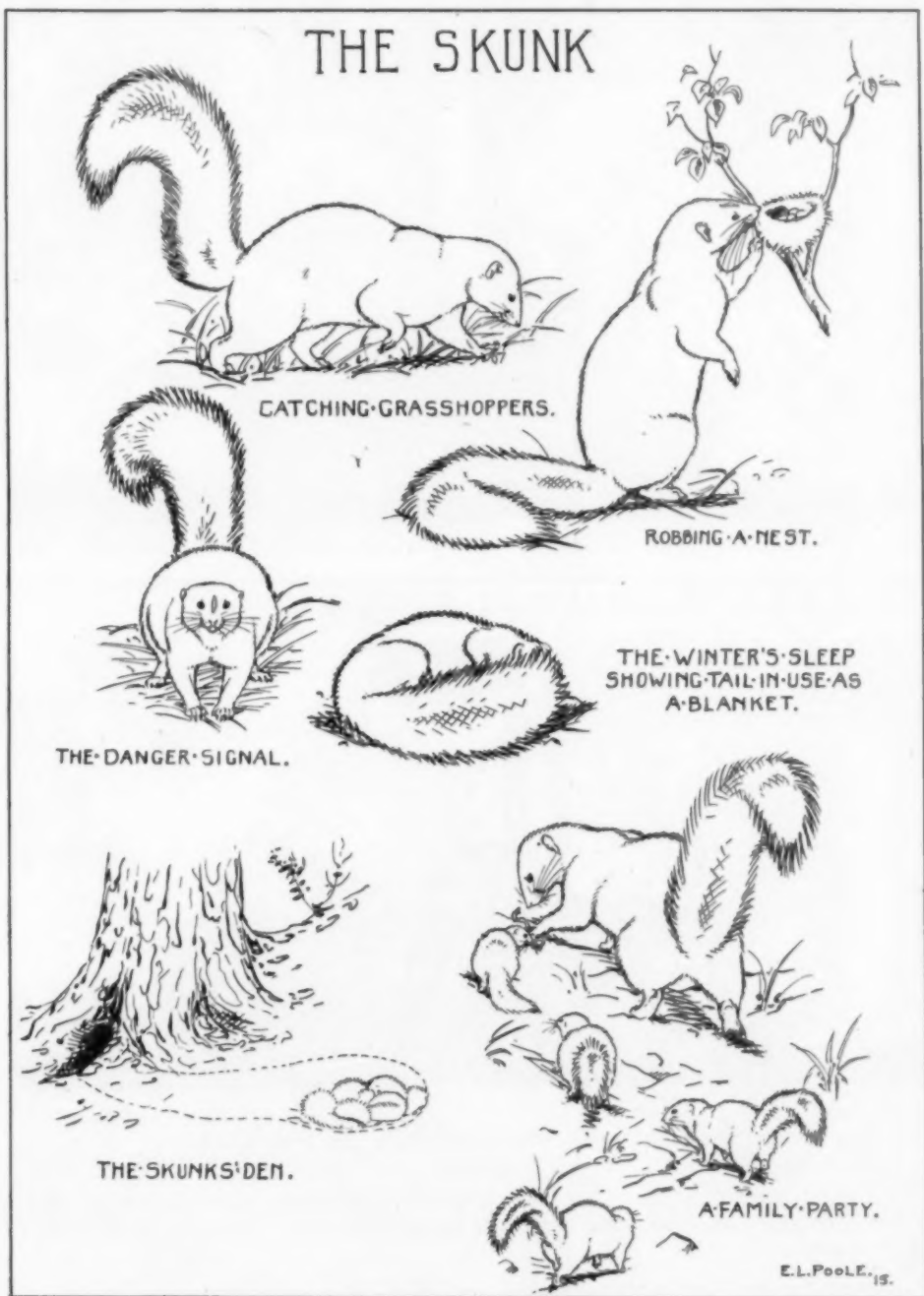
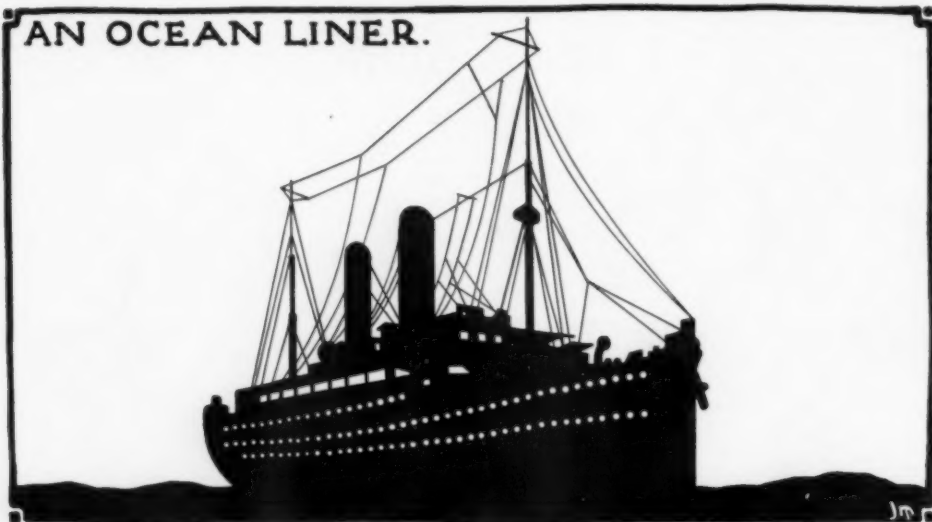


PLATE XXI. ANOTHER GROUP OF WILD LIFE STUDIES. BY MR. POOLE.



## AN OCEAN LINER.



## AN OLD MISSISSIPPI STEAMBOAT.



PLATE XXII. TWO MORE SHIP SILHOUETTES. BY JOSEPH McMAHON

**HISTORIC SHIPS.** Plate XXII presents two more drawings in the ship series by Joseph McMahon of New York City. Mr. McMahon designed this series especially for *THE SCHOOL ARTS MAGAZINE*.

**POSTER WORK.** Plate XXIII shows four poster designs made by students at East Aurora, Illinois, under the direction of Miss Ruth Upham. Designs of this kind are usually helpful to teachers and pupils who are planning a school annual.



PLATE XXIII. FOUR GOOD POSTER DESIGNS. BY PUPILS  
UNDER DIRECTION OF MISS RUTH UPHAM, EAST AURORA, ILL.

A RAIN GAUGE. Plate XXIV gives three diagrams for the making of an instrument used by the weather bureau for recording the amount of rainfall. This device with its description was

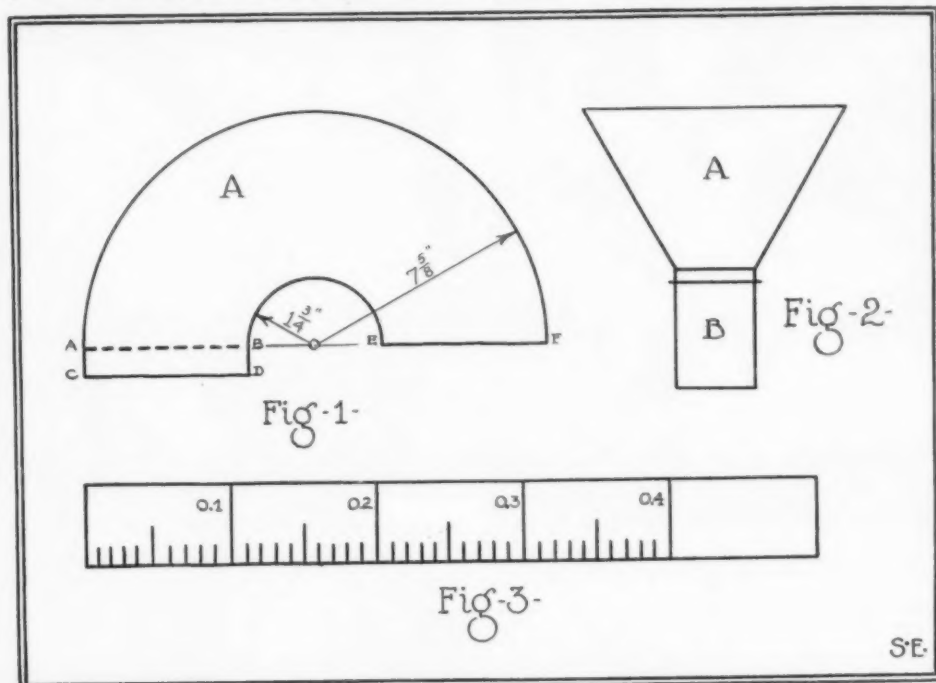


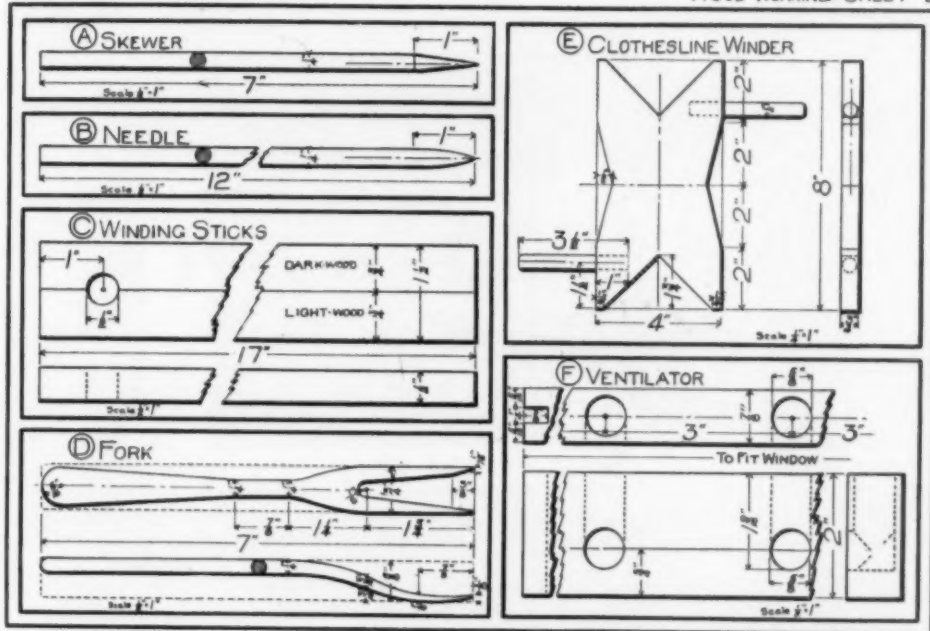
PLATE XXIV. DIAGRAMS FOR MAKING A RAIN GAUGE. BY SIDNEY K. EASTWOOD, OSWEGO, N. Y.

contributed by Mr. Sidney K. Eastwood, Oswego, N. Y. The materials used in making this rain gauge are a half-pound baking powder can (B, Fig. 2) and a flat piece of tin (A, Fig. 1). First draw the diagram of a rectangle about 9 inches by 16 inches. Cut this piece out and then mark off the diagram shown in Fig. 1. Holding the piece, the long edges running from side to side, make a horizontal line  $\frac{1}{4}$  of an inch up from lower edge. Find the center of this line A-F and mark it O. Next draw the semicircles with a compass. The little rectangle A, B, C, D, is the flap to be folded at A, B. Cut on the large circular line from C to F and on the small circular line from B to E. Now you have the pattern ready to bend into the shape of a funnel as shown in Fig. 2. E-F should line on the edge A-B when the tin is bent in shape ready for soldering. If you cannot secure solder you can use rivets, but make the joint water-tight if possible. The funnel at its mouth has just ten times the area of the inside of the baking powder can. The water caught in the can will therefore be ten times as deep as the water on the surface of the ground at the mouth of funnel. Rainfall is usually measured in hundredths of inches. This means that the gauge will have one inch of water in it for every ten-hundredths of an inch of rainfall. To make the scale as shown in Fig. 3, take a thin piece of wood and mark off one inch spaces, as 0.1—0.2—0.3, etc. Take your dividers and divide each inch into ten parts. Now set the gauge out of doors in a spot away from any buildings. On a roof is a good place. Paint the can and funnel to prevent rusting. After a rain, the funnel should be lifted off the can and a measuring stick dropped in the water. Hold it vertically. Read the wet portion. This shows how much rain has fallen in hundredths of inches.

MECHANICAL DRAWING. Plate XXV gives some examples of projects which are outlined by Mr. John C. Brodhead of the department of Manual Arts, Boston.

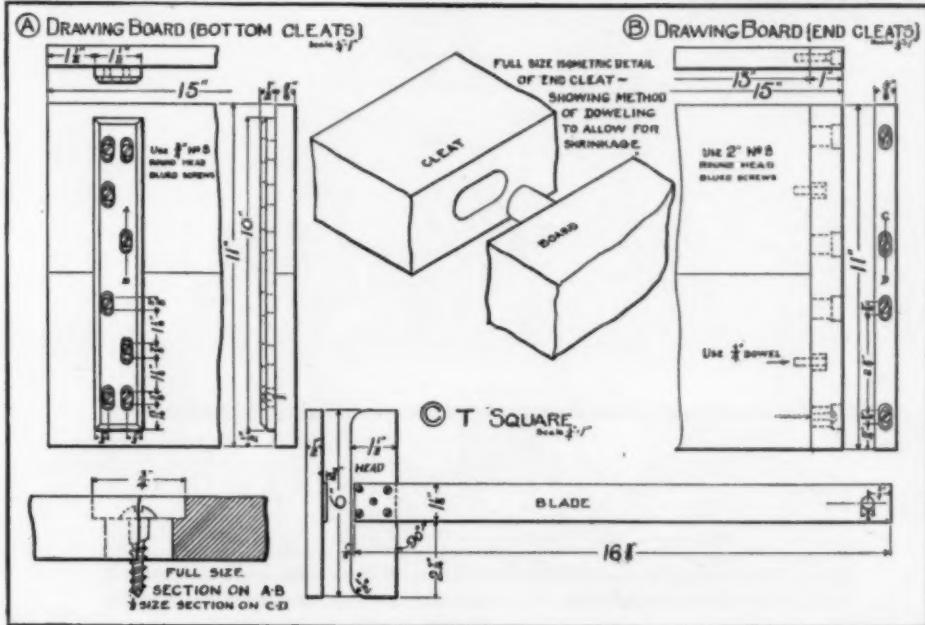
## DEPARTMENT OF MANUAL ARTS

## WOOD-WORKING-SHEET 2



## DEPARTMENT OF MANUAL ARTS

## WOOD-WORKING-SHEET 13



BOSTON

PLATE XXV. TWO SHEETS OF WOOD-WORKING DRAWINGS  
IN USE BY THE DEPARTMENT OF MANUAL ARTS, BOSTON.

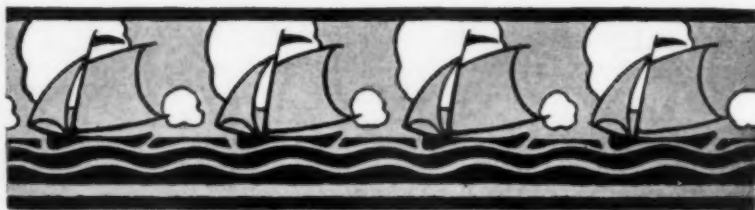
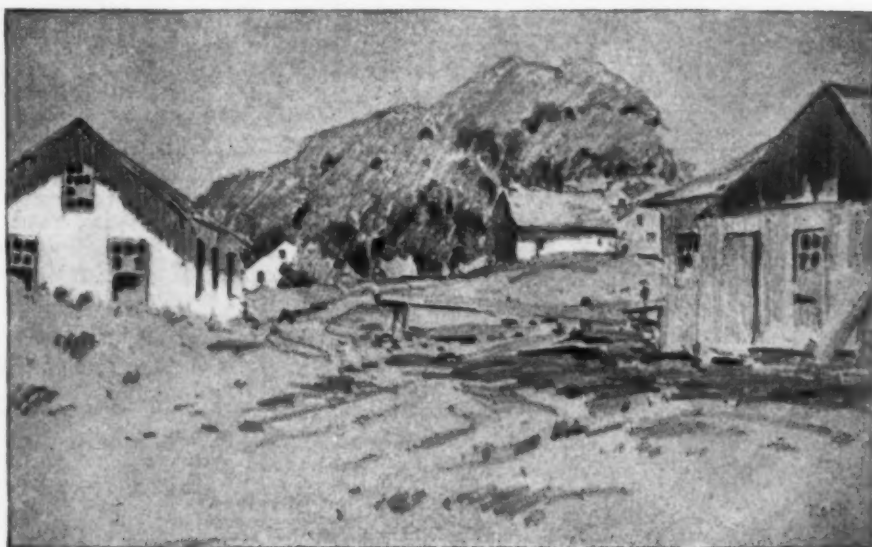
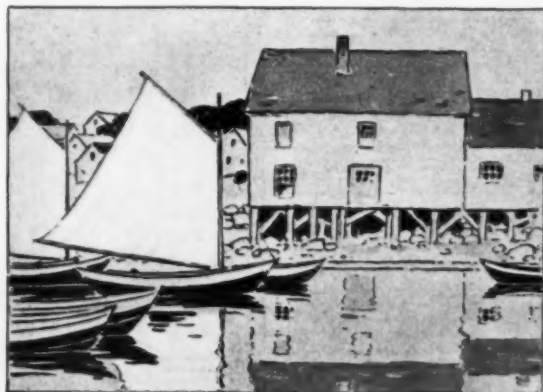






PLATE XXVII. THIS MONTH'S CALENDAR. BY RONALD F. DAVIS.

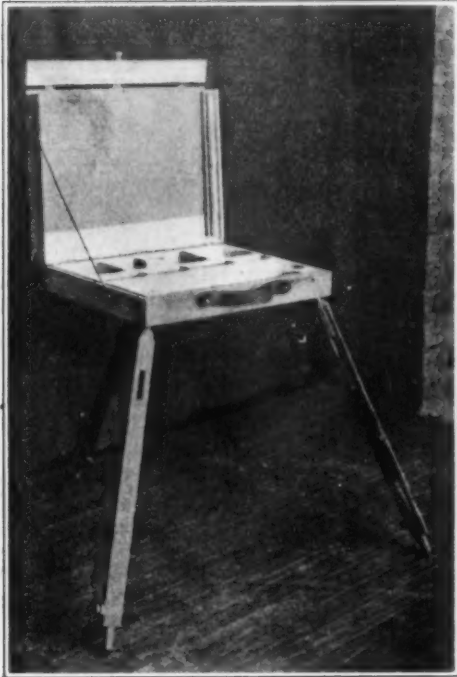


PLATE XXVIII.

is responsible for this project. Mr. Daniels takes his painting classes on frequent sketching trips. A very excellent exhibition of landscape work done under his direction was recently held in the high school studios. The students are now planning to carve wooden frames for their paintings. This work is part of the Fine Arts course.

*Comments on the Skunk shown in the illustrations on page 581*

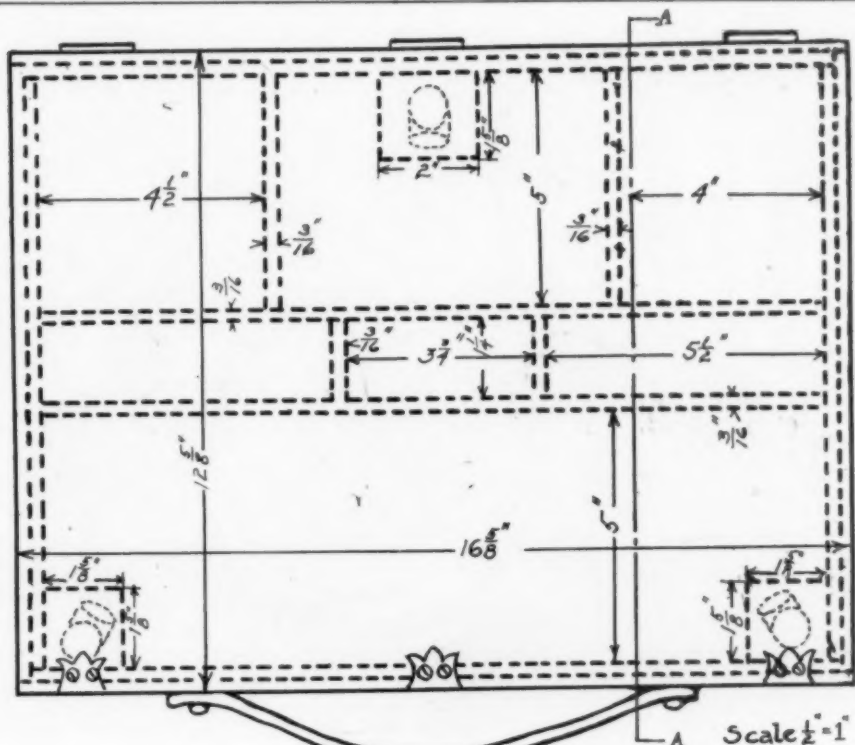
**THE SKUNK** (*Mephitis putida*). Perhaps few people would care to have more than a distant view of the skunk, yet, strange to say, when taken young and raised in captivity it makes a most entertaining and delightful pet, for unless alarmed or injured it is entirely free from the unpleasant odor for which it is noted. The beautiful black and white striped pelt of the skunk is in great demand by the furriers, and in many of the northern states skunk farming is a regular industry. The skunks are raised and kept in enclosures until the fur is prime, in mid-winter.

In the wild state, part of the winter is spent in hibernation, several families often repairing to the same burrow for this purpose. Sometimes these burrows are dug by the skunks themselves, but often they are simply deserted wood-chuck holes.

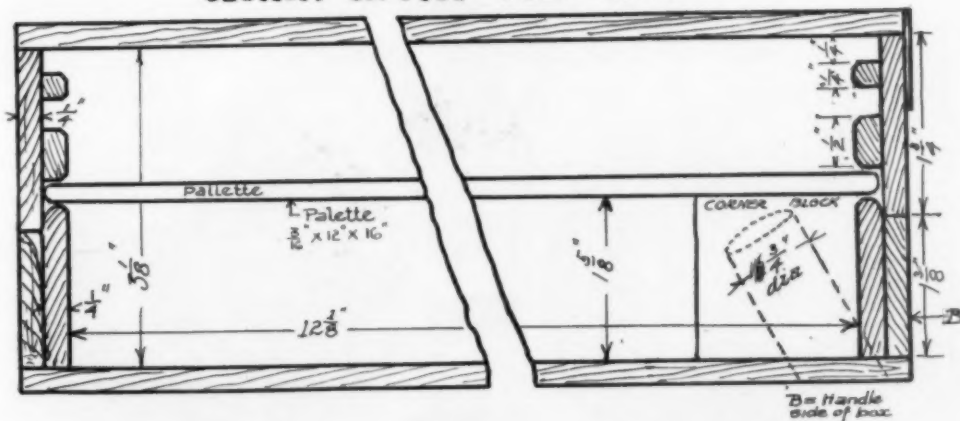
The skunk is principally nocturnal in its habits, and spends the day in sleep, wandering about at night in search of grasshoppers, crickets, beetles, worms, snakes, birds' eggs, mice or any other small animals which it can surprise and capture. Occasionally it will loot a chicken house, and destroy both eggs and poultry, although it is too slow and clumsy to cause the damage which its cousins, the weasel and mink frequently do.

From five to eight young are born at a time, in a hollow tree or burrow. These are most attractive little creatures, with their droll, pudgy faces, and blundering ways. They soon learn to follow their mother about on her midnight rambles and the little family group, with the mother leading and young tumbling along after her, is by no means a rare sight in the country.

An old skunk is usually slow to make use of the powerful essence with which nature has provided it, but the younger ones are less careful, although they usually give ample warning by stamping the feet on the ground and assuming a threatening attitude. This fluid is secreted in two glands on either side of the base of the tail, and is so powerful as to cause temporary blindness if it gets into the eyes. It can be ejected to a distance of about sixteen feet.



SECTION ON A-A FULL SIZE



WORKING DRAWING OF A WOODEN PAINT BOX MADE BY THE  
STUDENTS OF THE FINE ARTS COURSE; NEWTON  
TECHNICAL HIGH SCHOOL NEWTONVILLE, MASS  
H.S.D

PLATE XXIX. DIAGRAMS MADE IN THE DRAWING CLASSES.

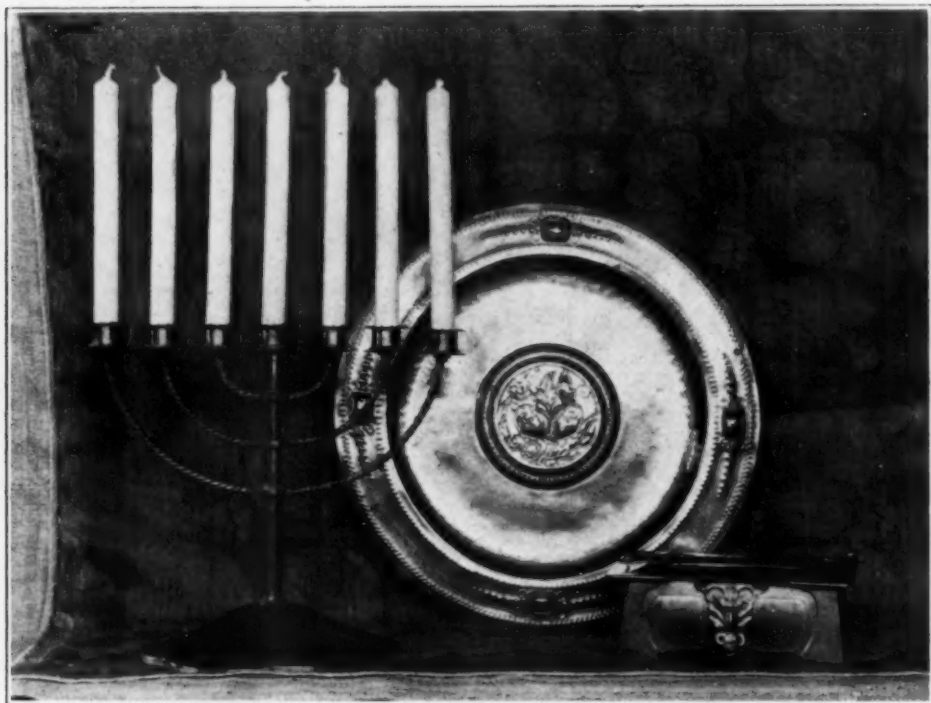


PLATE XXX. EXAMPLES OF CRAFTSMANSHIP FROM LOS ANGELES, CALIFORNIA.

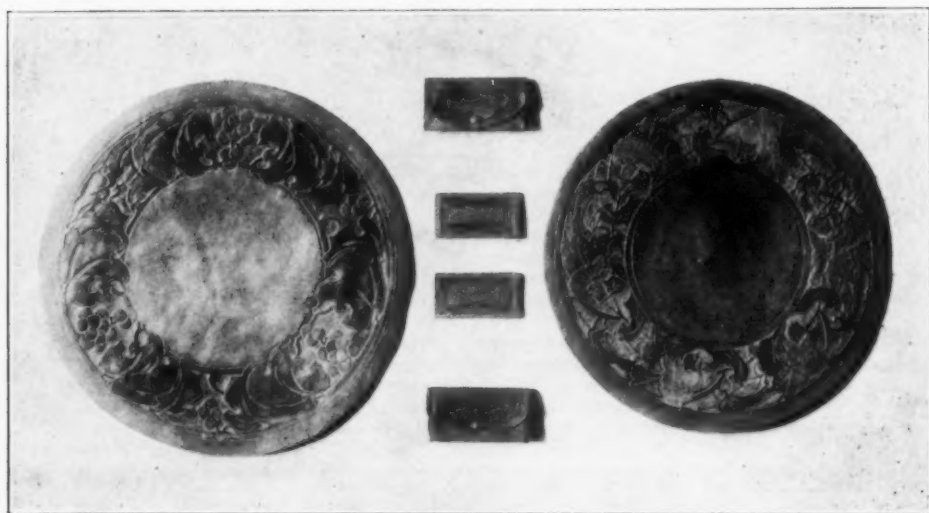


PLATE XXXI. GOOD LEATHER WORK FROM A PITTSBURGH EVENING SCHOOL.

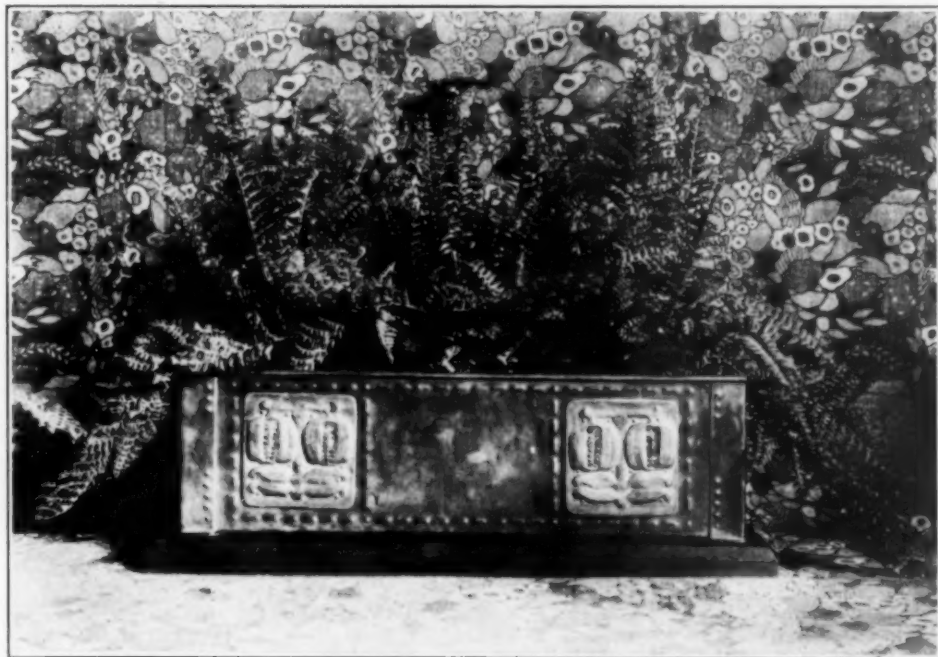


PLATE XXXII. AN APPROPRIATE METAL PROJECT FOR THE MONTH OF APRIL.  
DESIGNED AND EXECUTED BY DOUGLAS DONALDSON, LOS ANGELES, CAL.

PLATE XXX shows four pieces of professional craftsmanship. The photograph was sent to THE SCHOOL ARTS MAGAZINE by Mr. Douglas Donaldson, Los Angeles, California. The different objects were designed and executed as follows: Candle Stick, Ruth Holden; Plate, Douglas Donaldson; Jewel Box, Belle H. Whitice; Textile, Margaret Wade Tuttle.

IN PLATE XXXI are six tooled leather projects such as high school pupils who have an equipment can readily work out. They were made in the craft class of an evening school at Pittsburgh, Pa. The class instruction is free to all residents of the city.

In making problems of this sort, the choice of leather is most important. Russian calf is the most suitable although pigskin and cowhide may be used.

Here is a good equipment suggested by Miss Nancy Cook, Supervisor of Handwork, Fulton, N. Y.

For a class of twenty-five, the general tools required are: punch, hammer, button-snap fastener, six cutting knives, and six paring knives. Each pupil should have a modeling tool a triangle and a piece of glass, 9" x 12".

**COPPER PLANT BOX.** The plant box shown in Plate XXXII is in the first place a study in color. The brownish red mahogany base, the soft brown copper surface broken with the high lights caused by the relief of the border design and the repoussé work of the decorated rectangles; and the final accent of color in the bluish red enamel pomegranate seeds. One of the attractive things about this flower box is the finish of the top edge. This was made by drawing a tube and afterwards opening it far enough so that it could be pushed down over the top edge. The decorated rectangles were done in repoussé, enameled and fastened on the last thing.

The structural lines are accented by the dots and dashes made by beating up from the back with repoussé tools.

D. D.





8783 One-Piece Gown,  
With or Without Yoke  
or Misses and Small  
Women, 16 and 18  
years.



8843 One-Piece Gown  
in Russian Style,  
34 to 44 bust.



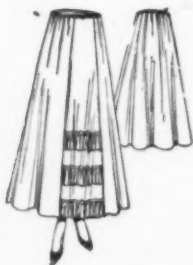
8878 House Gown,  
36 to 46 bust.



8842 One-Piece Gown  
for Misses and Small  
Women, 16 and 18  
years.



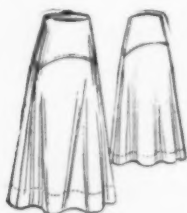
8834 One-Piece Gown,  
34 to 42 bust.



8840 Skirt with Panel  
Front, 24 to 34 waist.



8851 Two-Piece Skirt,  
24 to 34 waist.



8816 Skirt with Yoke,  
24 to 32 wa/st.



8869 Middy Blouse for  
Misses and Small  
Women,

16 and 18 years.

8628 Two- or Three-  
Piece Skirt for Misses  
and Small Women.  
16 and 18 years.

PLATE XXXIII. PRACTICAL SPRING PATTERNS. BY MAY MANTON.

SPRING PATTERNS\* are illustrated in Plates XXXIII and XXXIV. Teachers who are conducting classes in costume design, should make it a point to emphasize the value of an

\*To ORDER PATTERNS. Write your name and address plainly and send to us, enclosing 10 cents for each pattern wanted. Be sure to state number and size. Address School Arts Publishing Co., Pattern Department, 120 Boylston Street, Boston, Mass.



8865 Girl's Coat,  
8 to 14 years.



8820 Work Apron, Small  
34 or 36, Medium 38 or  
40, Large 42 or 44 bust.



8634 Gathered Blouse,  
for Misses and Small  
Women,  
16 and 18 years.



8845 Girl's Dress,  
8 to 14 years.



8862 Child's Coat,  
1 to 6 years.



8786 Girl's Dress  
6 to 12 years.



3853 Boy's Suit,  
4 to 10 years.



8879 Child's Coat, 6  
mos., 1, 2 and 4 years.



8886 Skating Caps,  
Women s and Misses  
or Girl's.



8841 Set of Collars  
with Cuffs, One Size.

PLATE XXXIV. PRACTICAL SPRING PATTERNS. BY MAY MANTON.

alphabeticon.\* Students should collect costumes of all periods and nations and mount them in chronological order for reference.

\*See page of Helmet drawings in this month's alphabeticon.

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## Outlines To Help In Teaching

*TO discover the best and spread it abroad, has been from the first the aim of The School Arts Magazine. But the best cannot always be found, in so vast a field as that over which our readers are distributed, even by searching diligently for it. It often comes to the office by mail from some teacher who has been helped by the magazine and wishes to do something to help others in return. Invoices of this kind come with increasing frequency, and are ever welcome. They include accounts of successful lessons, samples of school work, outlines for teaching, courses of study, newspaper reports, and school publications. All such matter is invaluable. Without it the magazine could not achieve its aim. Its editors and publishers hope to see it become ever more completely the medium of exchange for the ideas and ideals of earnest and generous workers everywhere.*

*This month, we are reprinting two outlines of widely diverse character.*

### (1) A COURSE IN ART CONSTRUCTION

*From the Program of Art Work, Chicago Elementary Schools.*

#### GRADE I

##### APRIL

#### 1. Form Study:

Free paper tearing or cutting, or modeling in clay, from observation or memory (chiefly figures, animals, birds, etc.).

NOTE: The purpose of this way of working is to encourage greater accuracy in the observation and expression of form. Attention should be called to the essential parts of the form studied and to striking differences in proportion between its parts. Figures or animals may be studied from life in the school-room, at the time of the lesson; or studied at home or on the street or playground, and cut or modeled from memory during the class period. Birds or animals may be studied from life or from pictures.

#### 2. Illustration:

Drawing in color or on the blackboard, to illustrate pupils' observations and experiences in school or out of doors. (Games or occupations.)

##### MAY

#### 1. Form Study:

Free paper tearing, paper cutting or modeling in clay, from observation or memory. Figures of children at work or at play, or of children and adults engaged in home or school occupations, interesting objects connected with the games or occupations being studied.

NOTE: The purpose of this work is to secure attention in an informal way to the general proportions of the figure, and to its position in various easily studied activities. Attention

should be called to the position of different parts of the body in different actions, and when necessary, to the relative sizes of tall and short figures, such as the child and his mother, etc. Figures in action may be studied in the school-room, at home, or on the street or playground, and cut or modeled from memory during the class period.

#### 2. Illustration:

Drawing in color or on the blackboard to illustrate pupils' observations and experiences out of doors.

NOTE: The season and the locality should be taken into account in choosing subjects for this month's work. Select experiences involving the representation of figures at work or at play, or of figures and animals. Pupils should be encouraged to give full and free expression to all they can remember of the occurrence or incident, including whatever features of the environment seem to them necessary in the telling of the story.

#### GRADE II

##### APRIL

#### 1. Form Study:

Free paper tearing or cutting from observation or memory. (Birds, animals, toys or other interesting objects.)

NOTE: Birds and animals may be studied from life, from pictures or from toys. Toys, such as engines, carts, wagons, animals, etc., which represent the world of action in miniature, may be studied in the classroom, or a study of the various kinds of vehicles which the children have observed in the neighborhood

may be made, and the cutting or modeling done in class from memory.

2. Illustration:

Free paper cutting or tearing to illustrate pupils' observations or experiences out of doors. Use manila paper; or colored paper, package A.

NOTE: A class or community poster forms a good introduction to poster making. The subject selected for a class poster should be broad enough in scope to permit of a wide choice of appropriate activities; for example, a festival or birthday party in which all the children have participated, or a lively out-of-door scene. Individual posters may be made if preferred, each pupil illustrating the subject from his own experience.

MAY

1. Form Study:

Free paper tearing or cutting, or modeling in clay, from observation or memory. (Houses, furniture, trees, etc.) Attention to characteristic form and proportion of the objects studied.

NOTE: The pupil's home, the school building, buildings in the neighborhood in which he is interested, such as the church, the market, the park buildings, etc., furnish suitable objects for representation in paper or clay. The different articles of furniture in the schoolroom, in the gymnasium, or at home, also vehicles to be seen on the street, afford valuable opportunities for the study of characteristic form and relative proportions. Subjects should be assigned which will correlate with the illustrative drawing suggested for the latter part of the month.

GRADE III

APRIL

1. Object drawing from the figure: Interesting positions suggested by various occupations, such as school activities of various kinds, games suited to the season, home or out-of-door activities in which children take part, etc.

See that the position assumed by the pupil posing is simple, interesting, and characteristic of the activity chosen. Try to secure recognition of proportion, that is, of the relative sizes of the parts of the figure (which vary in each individual); also of the relative

position of the different parts of the body in the action which is being studied. The pose may be visualized and drawn from memory with brush and ink, or drawn directly from the pose, but in either case the above points should receive attention. For drawing from the pose, use:

(a) Charcoal, showing dark and light tones, or

(b) Color, showing characteristic colors.

2. Illustration: Drawing in charcoal or color, or free cutting in colored paper (Posters), to illustrate pupils' observations and experiences indoors or out of doors.

NOTE: The making of posters may be made a co-operative exercise, each pupil contributing a portion to a large picture illustrating the part of the story agreed upon; or the story may be interpreted individually, each pupil making a poster at his own desk.

MAY AND JUNE

1. Object Drawing: Flowers, foliage, etc.

Attention to the characteristic shape, color, and position of each part of the object studied.

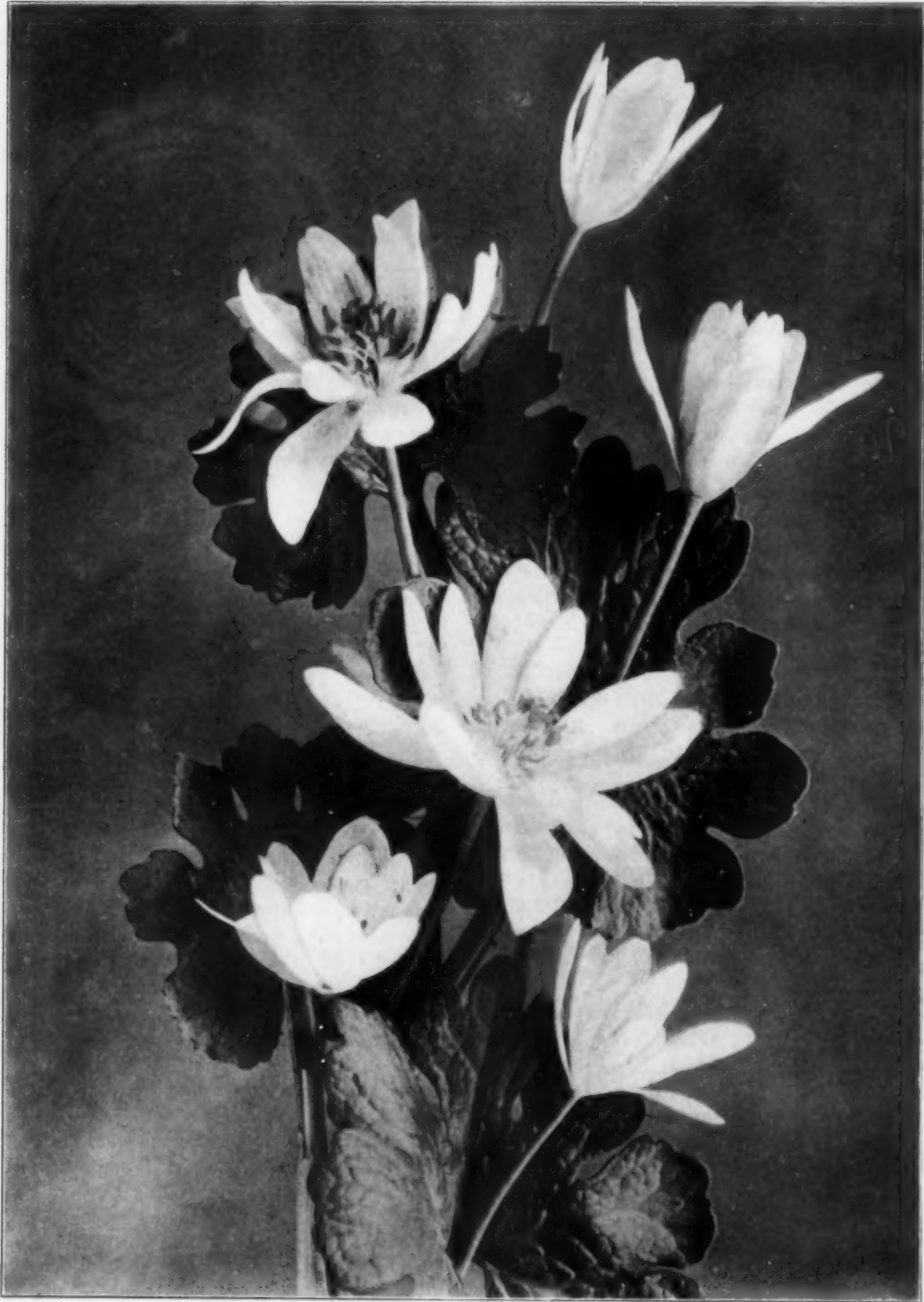
(a) Color, showing characteristic colors of both leaf and flower.

(b) Charcoal, indicating marked differences of color by dark or light tone.

NOTE: Flowers should be easily procurable at this season for all the lessons called for. It will be well, however, to begin the work in Design sometime during May, using the time thus saved for flowers available in June. Any seasonable plant or flower of suitable form or size, or fruit or vegetable with branches or stems, may be utilized for object drawing or in Design. Drawing from the figure (see April program) may be substituted for some of the flower drawing if preferred, and a figure unit used instead of a flower unit for some of the borders.

2. Design: Cutting, arranging and pasting nature units in borders. Have pupils limit each unit to a few interesting parts of the plant; such as, flower and leaf on one stem, leaf and fruit on one stem, two or three leaves on one stem, etc.

NOTE: If birds or animals have been drawn during March, bird or animal units may be used for some of the borders. For the borders



BLOOD ROOT. From a photograph from nature by J. Horace McFarland.  
(Half-tone plate.)



use colored paper, package B, (two related colors, one dark and one light); or the units may be cut from the colored paper and pasted on gray drawing paper. Have pupils try several different arrangements and spacings of their units before pasting, in order to secure attention to the rhythm and the pattern produced in each arrangement.

#### GRADE IV

##### APRIL

1. Object Drawing: From the pose and from memory. Children in interesting positions suggested by games or other activities. Special attention to the proportions of the figure and to dark and light contrasts in the clothing. Use:

- (a) Brush and ink, or color; or
- (b) Charcoal, showing dark and light colors by dark and light tones.

NOTE: Memory Cutting in black paper is also suggested for this grade.

##### MAY

1. Object Drawing: Flowers (or foliage) from nature. Attention to form, color and characteristic growth and position.
  - (a) Color, giving special attention to characteristic color;
  - (b) Charcoal, showing dark and light tones of color; or
  - (c) Ink, showing characteristic form.

NOTE: Although Nature Drawing is the only subject programmed for May, it will be well to begin the work in Design before the month is over, taking up both subjects again in June, and utilizing some of the later blooming plants both for object drawing and for design.

#### GRADE V

##### APRIL

1. Object Drawing: From the figure. Charcoal or color drawing from the pose, showing an interesting position of the figure. Give attention to expressing the characteristic form and proportion of the figure. In using charcoal show contrasts of dark and light color in the clothing. In using color show characteristic colors, and give special attention to the correct handling of the crayon or brush. Free brush drawing from memory, of figures in action.

NOTE: In preparation for these lessons have pupils study the figures of children at play or at work, in the schoolroom or gymnasium or out of doors. Visualizing a pose, followed by free brush drawing, gives excellent opportunity for training the observation and the memory. Have pupils notice especially the position of the various parts of the body in the characteristic movements of the pose, game or occupation selected for study, and endeavor to remember them; also the general appearance of those taking part, as to proportions, clothing, etc. Give attention to the correct handling of the brush.

##### MAY

Object Drawing: Flowers or foliage from nature.

Attention to characteristic form and color, to characteristic details of growth and position of parts, and to correct handling of the mediums used. (a) Charcoal, showing dark and light tones of color, or brush and ink. (b) Color, showing characteristic colors.

NOTE: Although Nature Drawing is the only subject programmed for May, it will be well to begin the work in Design before the month is over, taking up both subjects again in June utilizing some of the later blooming plants both for object drawing and for design.

#### GRADE VI

##### APRIL

Representation: Drawing of figures.

1. Figures in action, from memory, free brush drawing in ink. To give practice in accurate observation and simple rapid drawing of the figure in various positions. Special attention to the position of the different parts of the body in the characteristic movements of a given game or occupation.
2. From the pose. To give practice in studying the main proportions and characteristic form (likeness) of the figure, in different positions.
  - (a) Charcoal, showing dark and light values.
  - (b) Color, or brush and ink silhouette.

##### MAY

Representation: Flowers or foliage from nature.



VIOLETS, DANDELIONS AND A FLEUR-DE-LIS. Nature drawings clipped from the notebook of Clara E. Atwood, an illustrator at Boston, Mass.

(Line plate.)

Attention to details of growth, position and foreshortening in leaves and petals, to characteristic color, and to dark and light tones of color.

(a) Charcoal or color.

(b) Brush and ink.

NOTE: Although Nature Drawing is the only subject programmed for May, it is well to begin the work in Design before the month is over, taking up both subjects again in June and utilizing some of the later blooming plants both for object drawing and for design.

#### GRADE VII

##### APRIL

Representation: Drawing from the figure.

1. From memory, figures in action. Free brush drawing in ink. To give training in habits of observation and practice in simple rapid drawing of the figure in various positions. Special attention to the essential proportions of the figure and to the position of different parts of the body in the characteristic poses of a given game or occupation. Select for these exercises typical actions which have come under the observation of the class indoors or out of doors.

2. From the pose.

To give practice in representing the characteristic form and proportion of a given figure, also the characteristic color and color values. Attention to the position of different parts of the body in the pose being studied, also to their relative proportions. Use

(a) Charcoal, showing dark and light tones; or

(b) Brush and ink or water color.

##### MAY

Representation: Flowers or foliage from nature.

Attention to growth, position and foreshortening in leaves, petals, and other parts of the plant studied.

(a) Charcoal, showing dark and light tones; or color, including color schemes from the plants studied (for use in design later on).

(b) Brush and ink silhouette or pencil outline.

NOTE: Although Nature Drawing is the only subject programmed for May, part of the work in design programmed for June may be done this month. The work for May and June should be planned together. The choice of "A" or "B" for the June work should be determined largely by the size and character of the flowers, etc., available.

#### GRADE VIII

##### APRIL

Representation: Drawing from the figure.

1. From memory, figures in action. Free brush drawing in ink. To give training in habits of observation and practice in simple rapid drawing of the figure in various positions. Special attention to the essential proportions of each figure and to the position of different parts of the body in the characteristic pose of a given game or occupation. Select for these exercises activities which have come under the observation of the class indoors or out of doors.

2. From the pose.

To give practice in expressing the characteristic form and proportions of a given figure; the characteristic color and color values in the clothing; and the foreshortening of parts caused by position. Select for these exercises subjects interesting in color, or in dark and light tones of color, and see that the poses assumed are easy and graceful suggesting some definite action or occupation.

##### MAY

Representation: Choice of "A" or "B." Do not attempt both subjects

Flowers or foliage from nature.

- A. To give practice in expressing the characteristic form, proportion and color of a given plant or flower; and the position and foreshortening of its leaves and petals; also the characteristic details of its growth. Use

(a) Charcoal (showing color values), or brush and ink silhouette;

(b) Water color (including color schemes for use in design later on); or

(c) Pencil outline, for accurate study of details of form and foreshortening.



Drawings by M. Meurer. Reproduced from "Des Ornament" clippings grouped especially for the Alphabeticon.

(Line plate.)

NOTE: The work for May and June may, if the teacher desires, be planned as a unit. The choice of "A" or "B" for the June work should be determined largely by the size and character of the flowers, etc., available

B. Drawing of Groups.

1. Groups of fruit or vegetables with pottery. Attention to characteristic form and proportion, to the placing of objects in relation to each other, and to foreshortening wherever it occurs. Attention also to characteristic color and color values.

(a) Charcoal, showing dark and light values;

(b) Color, showing color values.

Make separate pencil sketches of handles, spouts and other characteristic details of pottery forms, for closer study of structure and foreshortening of parts.

2. Groups of pottery, or groups of geometric models, not more than three objects in a group.

In drawing pottery, use charcoal or color and give especial attention to characteristic form, proportion, and foreshortening, also to details of structure and color values. In drawing geometric models, use pencil, and give special attention to accurate expression of proportion, foreshortening of surfaces and apparent direction of edges.

## (II) SEVERAL BRANCHES OF INDUSTRIAL EDUCATION.

*Outlined by O. A. Hanszen of the University of Texas.*

### SHEET METAL WORK

(1) Laying out pattern, cutting, punching, bending.

New Tools—Square, scribe, dividers, punch, snips.

Problems—Match safe, box corners.

(2) Pattern drafting, riveting.

New Tools—Tinner's stake, rivet set, rivet hammer.

Problems—Flue thimble, taper pipe joint with side opening for square pipe.

(3) Soldering.

New Tools—Soldering iron, furnace or fire pot.

Problem—Cake cutters, dust trays, boxes.

(4) Turning edges—burs, seams, wired edges.

New Tools—Mallet, flat stake, round stake.

Problems—Funnel, measuring cup, square cake-pan.

(5) Brazing.

New Tools—Blow torch, tongs.

Problems—Sheet iron ferrule.

### ART METAL WORK (COPPER AND BRASS)

(A) Flat work.

(1) Laying out, drilling, cutting, and sawing outline.

New Tools—Hand drill, snips, jeweler's saw file.

Problems—Escutcheons, hinge tails, watch fob.

(2) Bending, folding

New Tools—Mallet, vise, hammer.

Problems—Pad corners, box corners, hinges.

(3) Soldering.

New Tools—Soldering iron, blow pipe.

Problems—Match safe, toothpick holder, stamp box, picture frame.

(4) Riveting.

New Tools—Rivet Set.

Problem—Lamp shade, scone, book rack.

(B) Raised Forms.

(1) Shallow Forms.

New Tools—Wooden blocks, sand bag, special stakes, raising and planishing hammers.

Problems—Desk trays, reflector for scone (A) (4), top of box.

(2) Deep forms.

New Tools—Special stakes.

Problems—Small bowls.

(C) Decorative Treatment of Surface of Models in (A) and (B).

(1) Polishing.

(a) By hand.

(b) Cloth or felt buffing wheel.

(2) Hammering.

(3) Etching.

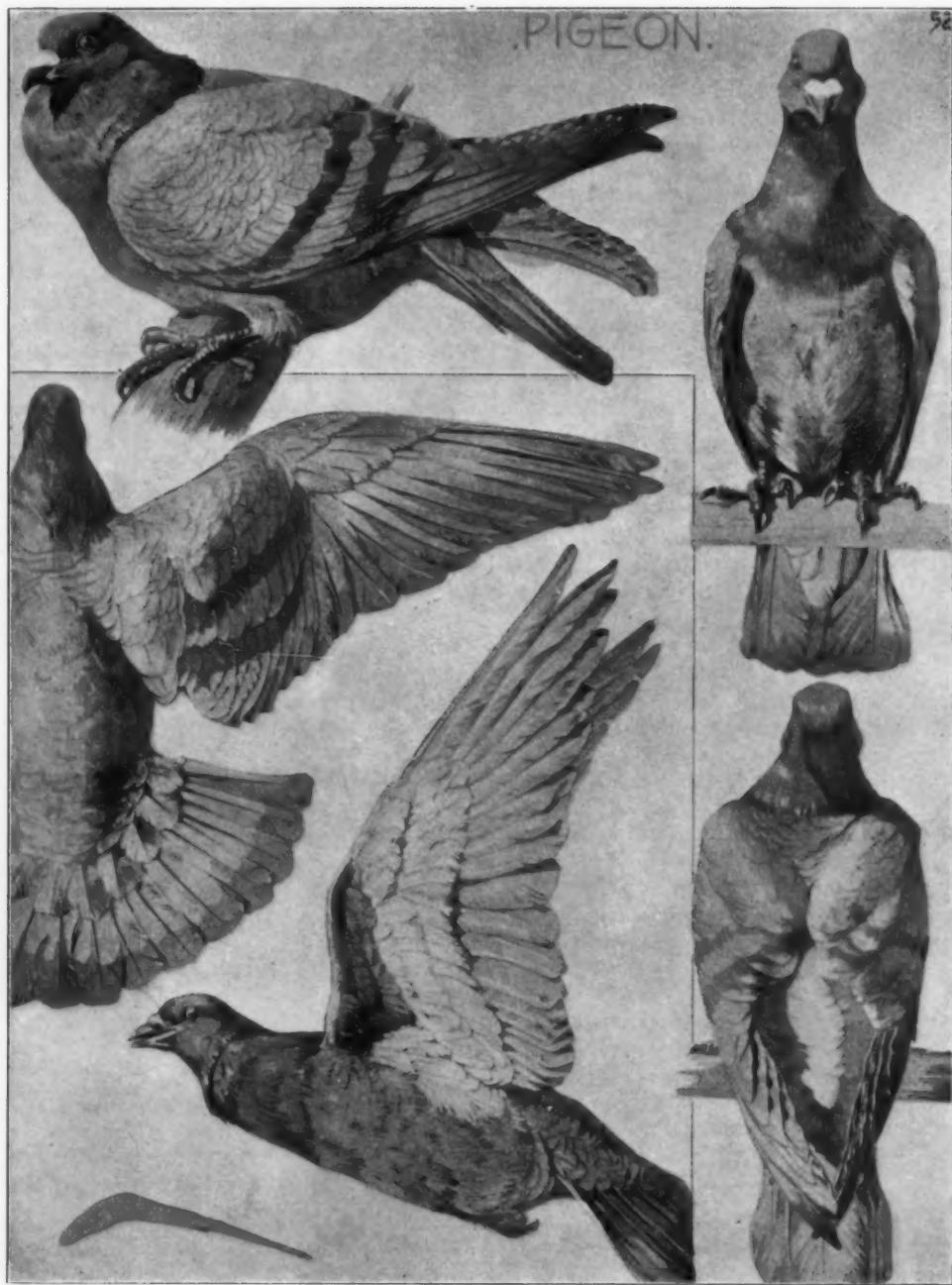
(4) Embossing.

(5) Coloring.

(a) With Sulphur.

(b) With ammonia.





PIGEONS. Studies from life by the French artist Meheut. From *Animal Studies*, published by The Beaux Arts Shop, 133 W. 13th St., New York.  
(Half-tone plate.)

- (c) Copper plating on brass.  
(d) Silver solution.

#### CONCRETE CONSTRUCTION

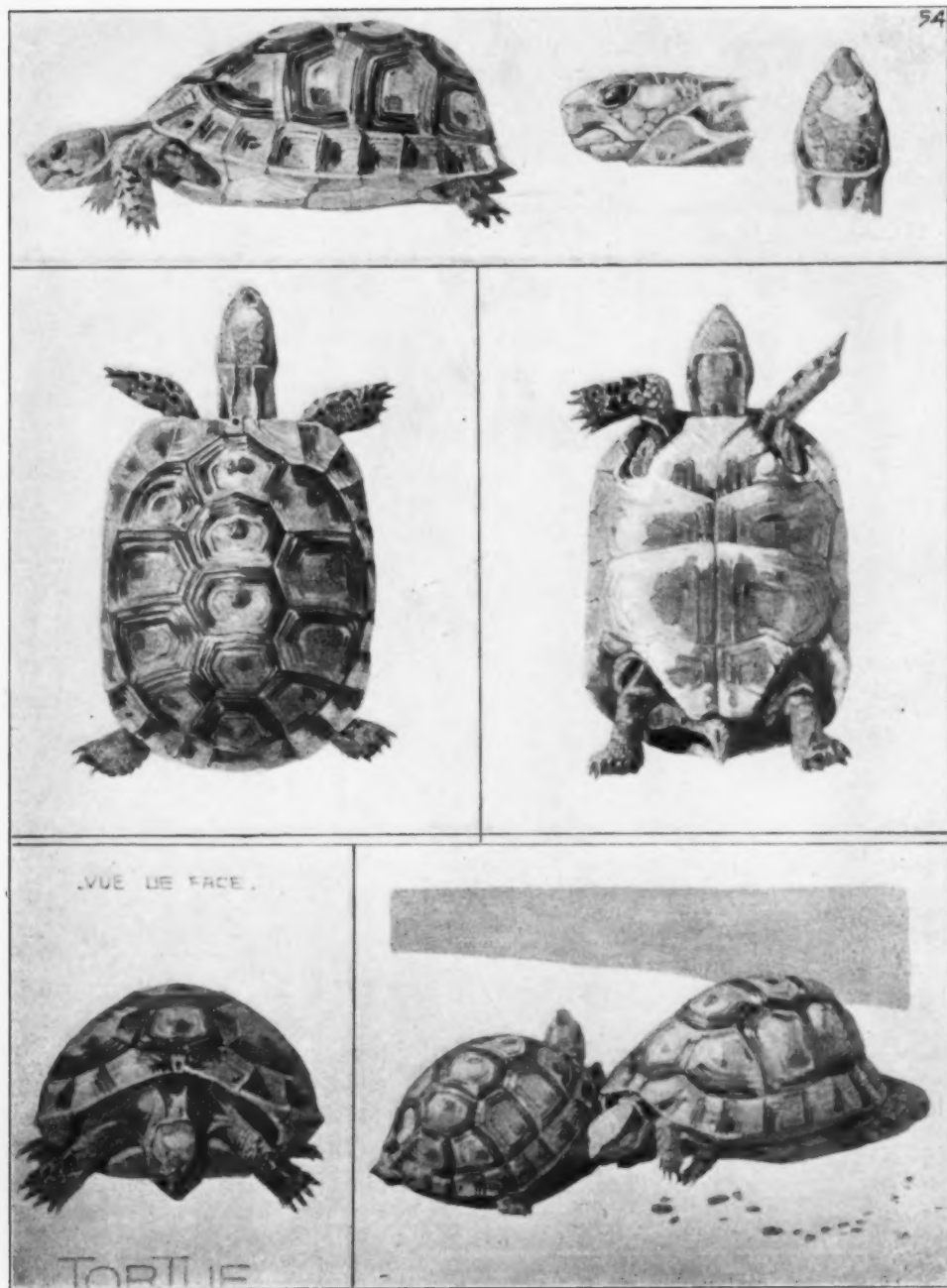
- (1) Crushing, sifting and washing material.  
Tools Used—Heavy hammer, shovels, screens, trough.  
Problem—Selection and preparation of aggregates.  
(2) Mixing and placing concrete.  
New Tools—Measuring boxes, sprinkler, mixing platform, tamper, spade.  
Problems—Foundation block, fence posts, drain tile.

- (3) Finishing with wooden float and trowel.  
New Tools—Straight-edge or templet, float, trowel.  
Problems—Square or hexagonal tile, section of walk, stile block, chimney cap.  
(4) Casting hollow forms in wooden molds. Reinforcing.  
Problems—Flower boxes, drinking and feed troughs, building blocks.  
(5) Plaster molds for simple straight line and curved forms.  
Problems—Flower boxes, vases.

#### SUGGESTIVE TREATMENT OF PROBLEMS

PROBLEMS	DRAWING AND DESIGN	MATERIAL	TOPICS FOR CLASS DISCUSSION OR FOR HOME WORK
(1) and (2)		Sand, gravel, stone, cement, water	Concrete structures. Other uses of concrete. Source, composition and quality of river sand, bank sand, stone used, cement, and other aggregates. Manufacture of cement. Strength of concrete.
(3)	Working drawings given to work from	Same as for (1)	Concrete roads. Surface finish of concrete work. Wearing quality of concrete. Manufacture of cement.
(4) and (5)	Working drawings to be made from perspective drawings and principal dimensions.	Same as for (2) and plaster of Paris No. 20 wire, and wire cloth. Expanded metal lath.	Decorative treatment of concrete, coloring. Waterproofing. Reinforcing. Cost of concrete.

THE SENSE OF BEAUTY AND THE SENSE OF GOODNESS ARE SO CLOSELY RELATED THAT ANY INJURY TO THE ONE MEANS AN INJURY TO THE OTHER. THE NATION WHICH CARES NOTHING FOR ART CANNOT BE EXPECTED TO CARE VERY MUCH FOR JUSTICE OR RIGHTEOUSNESS. THE TWO MUST GO HAND IN HAND.—*Bliss Carman.*



TURTLES. Studies from life by the French artist Meheut. From *Animal Studies*, published by The Beaux Arts Shop, 133 W. 13th Street, New York.  
(Half-tone plate.)

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## Books To Help In Teaching

KNOWLEDGE MUST BE GAINED BY OURSELVES. MANKIND MAY SUPPLY US WITH FACTS; BUT THE RESULTS, EVEN IF THEY AGREE WITH PREVIOUS ONES, MUST BE THE WORK OF OUR OWN MINDS.

—*Earl of Beaconsfield.*

### New Technical Books

ENGINEERING AS A CAREER is a series of papers by eminent engineers, edited by F. H. Newell, Professor of Civil Engineering, University of Illinois, and C. E. Drayer, Secretary of the Cleveland Engineering Society. "This book presents for the guidance of youth and their advisers some of the facts usually hard to obtain concerning engineering as a life work. Over a score of engineers and experts prominent in the United States have written separate articles telling what they believe are the personal and educational qualifications required for success and what opportunities await the young man who chooses engineering as a career."

"The inspiration for the book came in response to numerous inquiries from high school teachers and others who are frequently called upon to advise young men in their choice and preparation for a professional life. It was found from experience that many youths who planned to study engineering had only the most hazy ideas of what is involved, nor were their teachers and parents much better informed."

COLOR AND ITS APPLICATION is a recent treatise on the theory of color by M. Lickiesh, Physicist, Nela Research Laboratory, National Lamp Works of the General Electric Company. The author discusses the production of color, its mixtures, terminology; and writes extensively on color photometry and photography. He has also described the matching of colors, and the phenomena of color in painting. For those students of color who are interested in a purely technical volume this book will be most helpful. Both these books are published by the D. Van Nostrand Company.

MECHANICAL DRAWING AND PRACTICAL DRAFTING is the title of a recent book by Charles H. Sampson, Head of Technical Department, Huntington School, Boston, and is published by the Milton Bradley Co. Here are some good suggestions for young draftsmen as they appear on one of the first pages of Mr. Sampson's book:

"Be neat and accurate, and keep busy."  
"Don't be afraid to ask intelligent questions."  
"Keep the pencil sharp and the instruments clean." "Always clean a pen before using."  
"Practise lettering continually." "It is well to learn to make both the slant and the vertical types, but it is better to be good at one than just fair at either." "The general appearance of the drawing depends largely upon the lettering." "Always make a pencil drawing though it is to be inked or traced."

This book might prove useful in an evening school where the students of the mechanical classes must begin with the elementary problem.

EASY-TO-MAKE FURNITURE is a set of twenty-two plates containing one hundred designs in full detail of practical problems in woodwork. This portfolio has just been published by Carter & Holt, Grand Rapids, Mich. All of the drawings are made to a scale of  $1\frac{1}{2}$ " to the foot and few dimensions are used on the plates. This allows the students not only to learn the nature of a working drawing but enables them to seek out for themselves the dimensions of the different objects.

EASY LETTERING by J. Howard Cromwell, Ph. B., has just been enlarged and published as a thirteenth edition. This book may be found in the SCHOOL ARTS starred list.

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## Editorial Comment and News\*

### SEEKING GOODLY PEARLS

**I**N the seventies there was in the public schools of Chelsea, Massachusetts, a boy by the name of Fred Bell. His father was a dentist. Fred was as active as a squirrel and as full of mischief as a monkey. He cared little for reading, less for writing and nothing for arithmetic. To his teachers he was "a walking terror."

When this young Philistine was in the seventh grade some wise man introduced drawing into the schools of Chelsea. Fred took to that like a sea lion to salt water. He drew rosettes in his spelling book, and borders around the maps in his big geography. His reader blossomed with illuminated capitals. His arithmetic was crowned with a wreath of forget-me-nots.

At that time Fred was, fortunately, in the room of one of those quiet unobtrusive women whose souls burn with a clear flame, in the light of which every pupil shines with possibilities. One afternoon when the little rascal had acted worse than ever, his teacher, Miss Atwood, told him to stay after school. There were several others who were detained for one reason or another. At last, when all the offenders but he had been dismissed, Miss Atwood called him to her desk. He was sobered by this time, and ready to receive the punishment he knew he richly deserved.

"Fred," said Miss Atwood as she took his hand in hers, and looked unspeakable faith into his eyes, "Did

you know that God is calling you to make beautiful things for us all"? The surprise of her action was overwhelming. Two great tears gathered in Fred's eyes and spilled out upon his jacket.

"Here is a big book full of designs in color I want you to see." And she drew the unresisting boy nearer and slipped her arm around him.

"Just look at these. Are they not beautiful? A man named Owen Jones searched all Europe and Asia to find them for us. Some day you will be making designs perhaps more beautiful than these, if you use the great gift that has been given you, as you ought to use it." She turned the pages slowly, each more beautiful than the other, beneath his wondering eyes.

"Fred," she concluded, "Shall we have a secret, just you and I? That secret shall be this: You are to be a designer when you are a man. Beginning tomorrow afternoon, you are to have a little time every day for practice. You shall have this book from three to four, to copy in color whatever you like. The children will think I am trying to keep you out of mischief, but you and I will know better. You are born to be a leader. Never forget that." And Miss Atwood placed her hand on Fred's head in a way to be remembered forevermore, like the accolade of a Knighting Queen.

Well, Fred Bell and I sat side by side in the Massachusetts Normal Art

\*The second alphabeticon series appears on pages 596 to 612 inclusive.

The Editors will welcome suggestions at any time as to what the teachers would like to see reproduced for use in making their own alphabeticon.



This print was made from a negative by Fratelli Alinari, France. The original drawing by J. F. Millet hangs in the Louvre. (Half-tone plate.)

School in 1883. After his course there he studied with the best decorator and stained glass manufacturer in Boston, William J. McPherson, and then went to Minneapolis as a designer. When McPherson died Bell returned to Boston, went into business with McPherson's best man, and now Spence, Bell & Company are known for good work all over the country.

In the little church in the village where I was born, and where my summer home now is, are eight tall windows. Each one is devoted to a beatitude. As I sit there some Sunday when the preacher happens to be dull, as country preachers are, sometimes, I look up at those tall windows. They have round tops. There amid wreaths of fadeless leaves, shine the old old symbols of the Christian faith, symbols first scratched above martyrs' graves in the catacombs of Rome, venerable symbols consecrated with the blood and tears of seventy generations of loyal men and women. There glows the olive branch, and below it, "Blessed are the peace makers." There shines the star, with the words, "Blessed are the pure in heart." There stands the golden chalice above the words, "Blessed are they that hunger and thirst after righteousness." And each of the eight windows has in its lower part a panel of alabaster on which are written the names of a good man and wife, members of that church at some time during the hundred years of its history, whose character was deemed worthy of such honor, each couple assigned to the window bearing the beatitude most fully exemplified in their lives. As I sit there musing I see myself with other wild boys, tramp-

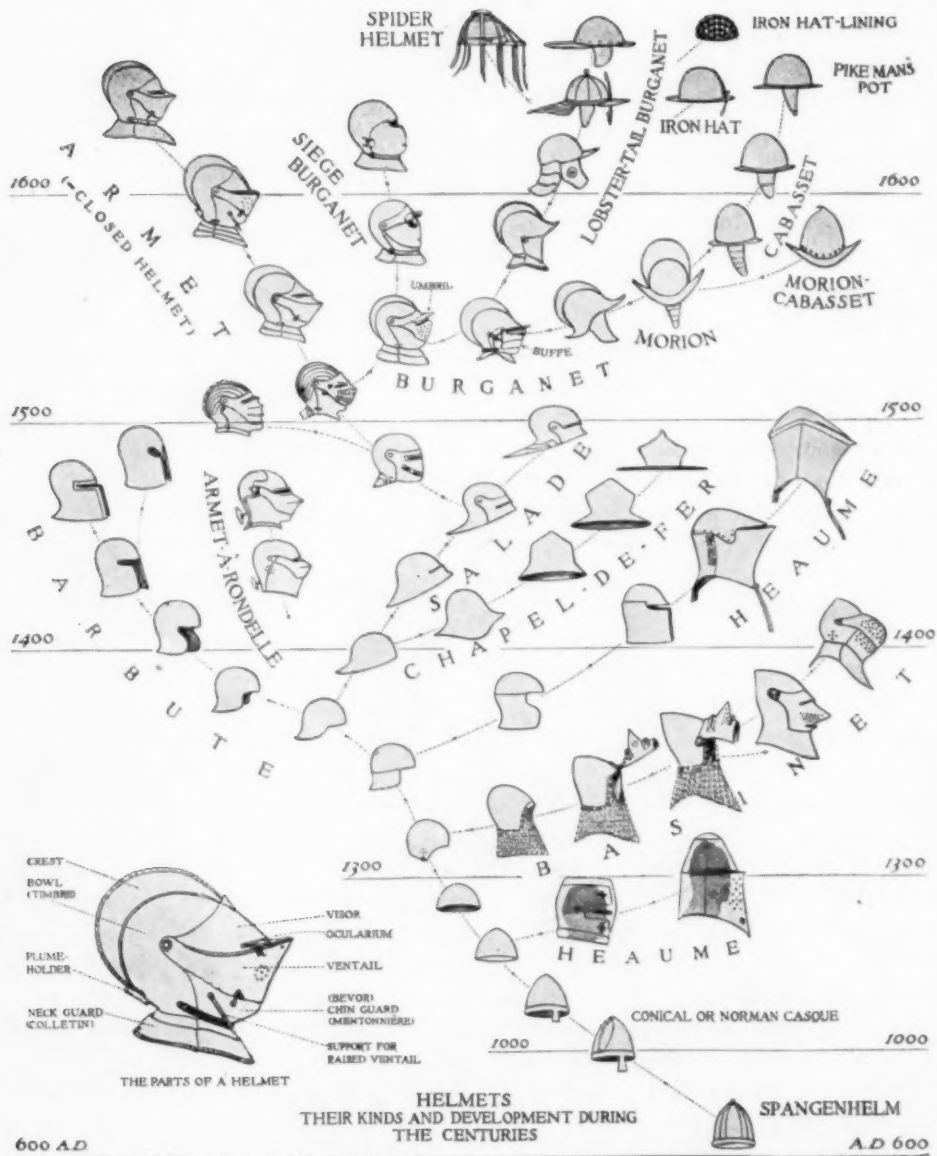
ing through Deacon Gannett's mowing, thieving from his fruit trees, stealing his wife's strawberries, as we go down to the river to witness a baptism some golden Sunday afternoon. And I smile with peculiar satisfaction to see above the names of that stalwart old couple, "Blessed are they that are persecuted for righteousness' sake: for theirs is the kingdom of heaven."

The windows all are beautiful. "Those eight men (and their wives) divide the kingdom of God," as Ian Maclaren has said. The sunlight streaming through their windows casts a glory over my neighbors in the pews.

And then, I find myself giving thanks that somebody introduced drawing into the schools of Chelsea, and so found Fred Bell, the man who made those windows for me to enjoy.

In that same class in the Massachusetts Normal Art School, was Herman MacNeil, the sculptor, whose "Sun Vow" is known everywhere, and whose impressive monument to the Soldiers and Sailors of New York stands at Albany. He also was found through drawing in the Chelsea schools. Another member of our group was Milton Bancroft whose splendid decorations at the Panama-Pacific Exposition gave pleasure to hundreds of thousands of men and women. Drawing found him in the public schools of Newton.

To find such boys in our public schools is a chief function of the teacher. The architects, sculptors, painters, illustrators, designers of beautiful things; the authors, the musicians, the poets, the teachers, and preachers; the scientists, the inventors and administrators; the statesmen, and the philanthropists



Reproduced by courtesy of the Metropolitan Museum of Arts, New York City. The page was published in their August Bulletin illustrating an article on the history of the helmet.

(Line plate, Ben Day.)

of the next generation, are now in our public schools. "It is your supreme duty," so Vincent Bryce once said to the teachers of New York, "*It is your supreme duty* to discover early the fore-ordained leaders of your Democracy and to feed them full."

We have thought of the masses; we are beginning to think intelligently about the delinquent and the deficient. It is time for us to think more about the stars. Find the artists in the upper grammar grades, give them time for extra work. Get them into special classes in the high schools. See that they have a chance to go on into technical schools.

The greatest asset of the State lies in the boys and girls who are different, who fail to slip gracefully through the grade-screens of an automatic standardizing school machinery.

#### THE EASTERN ART ASSOCIATION

The Annual Meeting will be held in Springfield, Mass., on April 20th, 21st and 22d. The following is a tentative program of the meeting, which promises to be as full as ever of helpfulness for those interested in art and manual training:

#### WEDNESDAY EVENING, APRIL 19TH

Registration and Informal Gathering of Members.

#### THURSDAY MORNING, APRIL 20TH

9.30 a. m. President King presiding:

Address of Welcome. Topic: "The Art High School" by Dr. Felix Adler. Topic: "Art in Lettering, Selection of Material and Application to School Problems" by Miss Sallie B. Tannhill, Teachers College, Columbia University. Topic: "The Organization of Industrial Arts Work in Junior High Schools," by Alfred Fletcher, Asst. Superintendent of Schools, Rochester, N. Y.

#### DISCUSSION:

#### ELECTION OF NOMINATING COMMITTEE

#### THURSDAY AFTERNOON, APRIL 20TH

2.00 p. m. Round Table—Industrial Arts Section.

Presiding—L. H. Burch, Asbury Park, N. J.

Topic: "Vocational Work in Connection with Prison Reform," George E. Myers, New York. "Industrial Work as Basis for Other School Subjects in High School," Kenneth V. Carman, Westfield, N. J.

DISCUSSION: Open to all. Led by the Chairman.

3.00 p. m. Round Table—Fine Arts Section.

Presiding—C. Edward Newell, Springfield, Mass.

Topic: "Art in Illustrative Drawing for Elementary Children," Lucia W. Dement, Horace Mann School, N. Y. Topic: (to be chosen) Mr. Keitkamp, Pratt Institute, Brooklyn, N. Y.

DISCUSSION: Open to all. Led by Chairman.

3.00 p. m. Round Table—Household Arts Section.

Presiding—Mabel Lutes, Springfield, Mass.

Topic: "Putting a Problem as the basis for the course of study, the plan and the single lesson," Prof. Cora M. Winchell, Teachers College, Columbia University. Topic: "Rural Problem of Household Arts Education," Laura Comstock, Massachusetts Agricultural College, Amherst, Mass.

#### THURSDAY EVENING, APRIL 20TH

BANQUET. Speeches by Henry Turner Bailey, Editor SCHOOL ARTS MAGAZINE and *Something to Do*; David Snedden, Commissioner of Education, Massachusetts.

#### FRIDAY MORNING, APRIL 21ST

9.30 a. m. President King presiding:

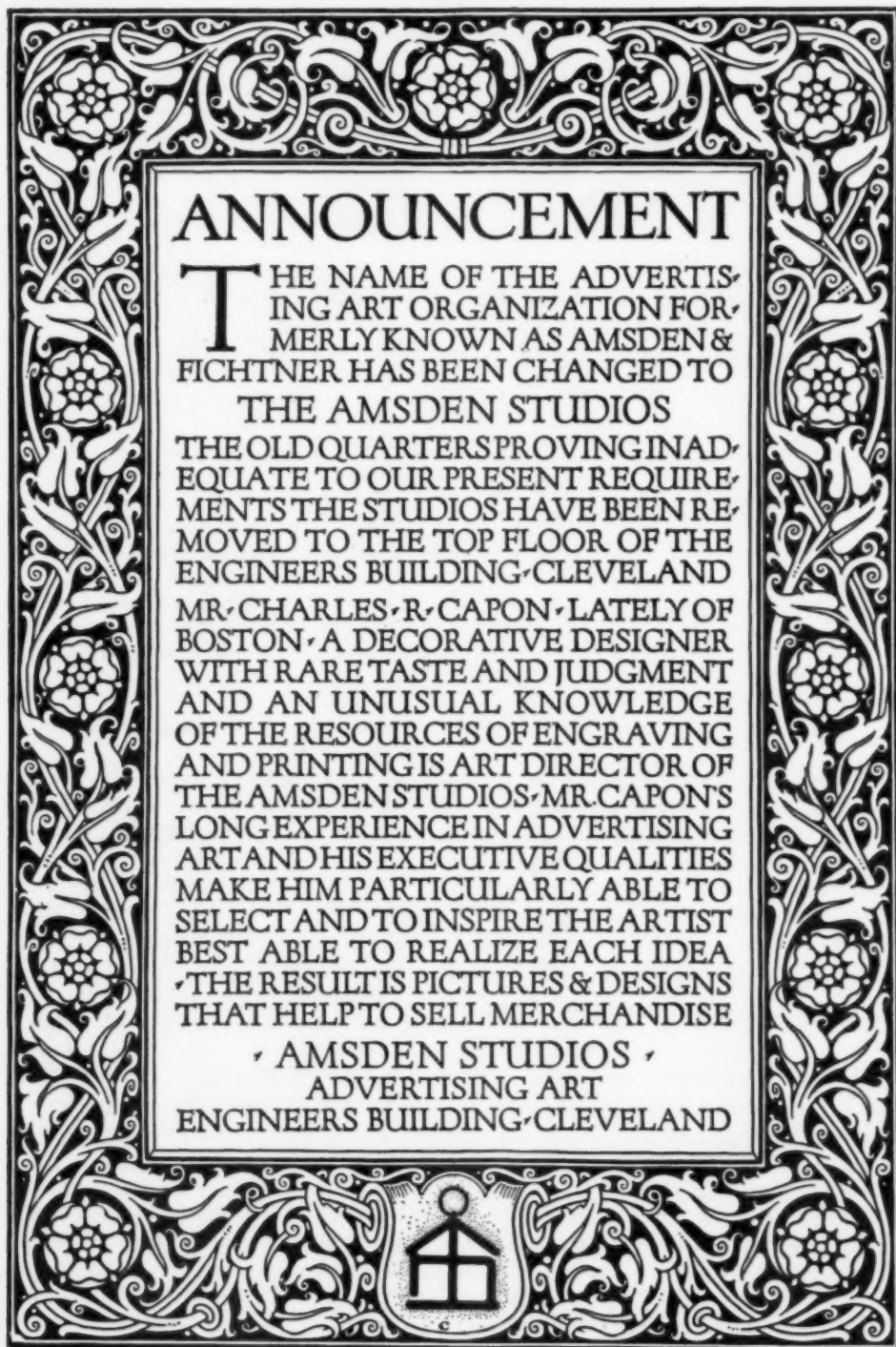
Music, or some other local features.

Address by Arthur Wesley Dow, Professor of Fine Arts, Teachers College, Columbia University.

Address, "The Artist Craftsman," by Henry Hunt Clark, Boston Museum School of Fine Arts.

(Continued on page xviii)





## ANNOUNCEMENT


**T**HE NAME OF THE ADVERTISING ART ORGANIZATION FORMERLY KNOWN AS AMSDEN & FICHTNER HAS BEEN CHANGED TO

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(Line plate)

# THE SCHOOL ARTS GUILD

## MOTTO:

"I will try to make *this* piece of work my best"

## AWARDS FOR JANUARY WORK

**FIRST PRIZE:** A Box of Nickel-plated  
Drawing Instruments and the Badge.

William Davies, VI, Utica, N. Y.

**SECOND PRIZE:** A Box of Water Colors  
and the Badge.

Paul Bancroft, VIII-B, Wausau, Wis.

Ruth Doughty, X-I, High, Memphis, Tenn.

Nellie E. Ernest, High, Urbana, Ill.

Edna Laumer, VIII-B, Wausau, Wis.

Dorothy McClelland, VII, Utica, N. Y.

**THIRD PRIZE:** A Miniature Masterpiece  
and a Badge of the Guild.

Arthur Bander, I, Cheyenne, Wyo.

Margaret Curfman, VI-A, Marion, Ind.

Rosie Easa, VI-B, Pittsburgh, Pa.

Martha Eastman, III-A, Marion, Ind.

Joseph Lucchesi, Laurium, Mich.

Joe Rovegno, VI-B, Pittsburgh, Pa.

Doris Seacrist, VIII-B, Pittsburgh, Pa.

Arthur Sorenson, VI, Pittsburgh, Pa.

Harold Tipton, High, Urbana, Ill.

Wesley Williams, VI, Utica, N. Y.

**FOURTH PRIZE:** A Badge of the Guild.

Anna Bookhout, VII, Utica, N. Y.

William Bugher, VIII-A, Pittsburgh, Pa.

Antone E. Cardoza, VIII-A, New Bedford, Mass.

John Flick, II-A, Marion, Ind.

Eleanor Hill, VII, Pittsburgh, Pa.

Helen Johnson, VIII, Pittsburgh, Pa.

Frances Lawton, V-A, Marion, Ind.

Martha Moilanen, VI-A, Laurium, Mich.

Anna Mary Orr, VIII-A, Pittsburgh, Pa.

William Pettigrew, VIII, Pittsburgh, Pa.

Norman Pike, VIII, Easthampton, Mass.

Stephen Shanahan, VIII-A, Buffalo, N. Y.

Myers Spaulding, V, Cheyenne, Wyo.

Clayton Stewart, V-B, Marion, Ind.

Ethel Tupper, V, Cheyenne, Wyo.

Joseph F. Varga, VIII-A, Buffalo, N. Y.

Genevieve Webster, VII, Pittsburgh, Pa.

Kenneth Weir, V-A, Laurium, Mich.

Leo Wildman, V, Pittsburgh, Pa.

Edgar Wainwright, VI, Pittsburgh, Pa.

## Guild Prizes

THE SCHOOL ARTS MAGAZINE  
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DURING THE MONTH OF APRIL, 1916

the subject is Landscape in Color in any  
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**TEN THIRD PRIZES:** Each, a Miniature  
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of the Guild.

**TWENTY OR MORE FOURTH PRIZES:**  
Each, a Badge of the Guild.

**HONORABLE MENTION:** Each, an "H"  
Badge.

The number of patrons of this Magazine has increased to such an extent that it is absolutely impossible for the editorial office to handle the work unless those who submit the drawings for the contests follow directions. Pupil's name, age, grade, school, and post office address must be on the back of every sheet submitted, otherwise no notice will be taken of the drawing. All drawings submitted for awards become the property of the School Arts Publishing Company, and will not be returned.

Specimens must be the original work of children. Send only the best work, never more than five specimens from a school. Send flat and unsealed. They should arrive not later than May 5. Prizes will be mailed two weeks after awards are published. Address all work to: The School Arts Guild, 120 Boylston Street, Boston, Mass. Awards will be announced in the September number.

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Joe Bartos, Cheyenne, Wyo.  
William Beale, VI, Pittsburgh, Pa.  
Grace Beatty, High, Urbana, Ill.  
Louise Biggs, VI-A, Marion, Ind.  
Elva V. Blakey, VI, Pittsburgh, Pa.  
Ray Bovee, II, Cheyenne, Wyo.  
Louis Bruno, VI-B, Pittsburgh, Pa.  
Francis Chambers, VI, Martinsburg, W. Va.  
Blanche Chamberlain, III, Peoria, Ill.  
Helen Cloud, V-B, Marion, Ind.  
Charles Cox, I-A, Marion, Ind.  
James Curcio, VI-B, Pittsburgh, Pa.  
Marguerite Duffy, V, Pittsburgh, Pa.  
Myron Duffy, IV, Cheyenne, Wyo.  
Orpha Emory, Pittsburgh, Pa.  
Paul Fleck, VIII, Pittsburgh, Pa.  
Charles Gainey, VII, Pittsburgh, Pa.  
Helen Gilfry, VII, Newton, Mass.  
Ralph Greeker, VI, Utica, N. Y.  
Frances Greene, VII-A, Pittsburgh, Pa.  
George Handy, VIII-A, Pittsburgh, Pa.  
Wynona Haupthof, V-A, Marion, Ind.  
Chauncey Hawley, VII, Pittsburgh, Pa.  
Mary Hollerich, VI-B, Pittsburgh, Pa.  
Elmer Holmes, VII, Titusville, Pa.  
Georgina Iveston, VI, Pittsburgh, Pa.  
Elizabeth Johnson, VIII, Pittsburgh, Pa.  
Pauline L. Knipp, High, Urbana, Ill.  
Kathrine Kraus, VII, Pittsburgh, Pa.  
Ivan Layfield, IV, Urbana, Ill.  
Katherine Mabich, V-A, Laurium, Mich.  
Arthur Morgan, II, Cheyenne, Wyo.  
Mary Newell, VIII, Pittsburgh, Pa.  
Frederick Newton, VIII-A, Marion, Ind.  
Dorothy Overman, V-A, Marion, Ind.  
Dorothea Paine, VIII, Pittsburgh, Pa.  
Gladys P. Pealer, VIII-A, Marion, Ind.  
Elizabeth Roedal, IV, Cheyenne, Wyo.  
Marion Russell, VIII, Easthampton, Mass.  
Beatrice Sampson, VII, Newton, Mass.  
Lavon Shaffer, IV-B, Marion, Ind.  
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Theodore Vollstadt, VII, Titusville, Pa.  
Elmer Young, VIII-A, Wausau, Wis.  
Mary Young, VI, Newton, Mass.

### EDITORIAL COMMENT AND NEWS

(Continued from page 611)

Address, "How can we bridge the gap between the Art School and the business which involves the graphic arts?" Arthur S. Allen, of Phillip Ruxton & Co., New York City.

## DISCUSSION.

FRIDAY AFTERNOON, APRIL 21ST

2.00 p. m. Business Meeting.

3.00 p. m. Round Table—Vocational Education Section.

Presiding—A. W. Richards, Ethical Culture School, New York.

Topic: "Vocational Work in Springfield Schools," E. C. MacNary, Springfield, Mass.

Topic: "Organization of Vocational and Prevocational work in Philadelphia," John C. Frazee, Asst. Supt. of Schools, Philadelphia, Pa.

DISCUSSION: Open to all. Led by Chairman.

3.00 p. m. Round Table—Normal School and College Section.

Presiding—Mabel Soper, Bridgeport Normal School, Mass.

Topic: "Time Allotment for Fine and Industrial Arts in the Normal School, Mr. Pieze, Oswego, N. Y.

Topic: (To be announced on final program.)

DISCUSSION: Led by Chairman.

FRIDAY EVENING, APRIL 21ST

EXHIBITION NIGHT

SATURDAY MORNING, APRIL 22d

9.30 a. m. President King presiding:

Topic: "To what extent can the Museum be used by the teacher?" Miss Edith Abbott, Metropolitan Museum, New York City.

Topic: "Opportunities for Art in Modern Journalism," Talcott Williams, Director of School Journalism, Columbia University

Topic: "Industrial Education in Present School Problems," Frederick G. Bonser, Professor of Industrial Education, Teachers College, Columbia University.

DISCUSSION: Led by J. Frederick Hopkins, Boston Normal Art School, Boston, Mass.

SATURDAY AFTERNOON, APRIL 22d

Excursion to Deerfield.

THE KERAMIC SOCIETY of greater New York invites you to attend an exhibition of Keramics at the American Museum of Natural History, 77th Street and Central Park West, April 5th to April 19th inclusive. 9 a. m. to 5 p. m. Table decorations will be a special feature. Those of our readers who are in the vicinity of New York at this time would better see this exhibition if possible.

## Questions! Questions! Questions!

Are You not daily asked to answer *All Kinds* of puzzling Questions on History, Geography, Noted People, Fictitious Persons, Foreign Words, Synonyms, New Words, Sports, Arts, Science, etc., as well as questions on Pronunciation, Spelling, and Definition?

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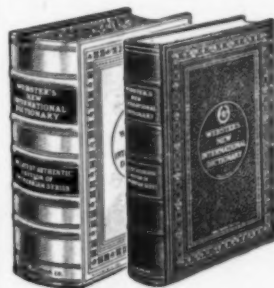
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work with a good pen.*



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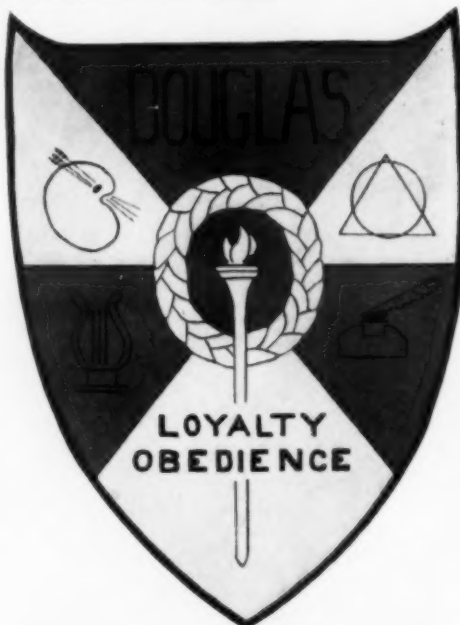
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## A SCHOOL SYMBOL

What little things in our everyday life set us to thinking! Even as a small spark may kindle a glowing fire so may some word dropped by the wayside bring an idea into reality.

In one of his lectures in Minneapolis last spring Mr. Henry Turner Bailey, the editor of THE SCHOOL ARTS MAGAZINE, stated that every institution should have a symbol, something which truly symbolizes its ideals and the principles for which it stands.



I PLEDGE ALLEGIANCE TO MY SCHOOL AND  
THE PRINCIPLES FOR WHICH IT STANDS; WISDOM  
OF THOUGHT, PURITY OF MIND, OBEDIENCE TO  
THE RIGHT AND LOYALTY WITHAL.

It was no little wonder that the pupils of the Eighth Grade were enthusiastic over the idea of a symbol for Douglas School when it was suggested by Miss Ford. During the next few weeks several ideas were suggested which soon took the form of designs as they were drawn and developed.

The libraries were found to be a source of help and inspiration. Good ideas came from the various signatures of publishing companies also. We were surprised to find so many things in our everyday life in which we found symbols such as book covers, publishing companies' signatures, and even advertisements for schools and colleges.

About this time it was found that Mr. Bailey was to lecture in Minneapolis at the Minnesota Educational Association. At once it was suggested that the symbols be taken to him for criticism. The class now began to work with renewed energy, each one desirous of contributing new ideas as they went on with the study of the construction of the symbol. An interview was arranged and six of the Eighth Grade pupils met Mr. Bailey at the Leamington. Those who went were a little nervous at first but Mr. Bailey's manner soon made them forget themselves, for he, though a very busy man, talked to them as if he were planning some piece of fine art. All present were very much impressed by his cordiality.

Perhaps the first thing Mr. Bailey said was that simplicity should be the keynote in design. "If a thing is

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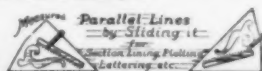
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complicated and one sees it often, it soon becomes very tiresome," remarked Mr. Bailey. "You would not care to have a single photograph of your friend repeated in a border all the way around your room." By this illustration we readily understood just what he meant by simplicity. He went on to say that the shape must be rather pronounced so that it would not be possible to turn it about and have it look the same in any position and that it must read one way. One symbol was discarded because of its humorous idea and Mr. Bailey said that the real symbol must never be comic, but that it must have a true meaning. He finally selected one that seemed to meet all the requirements which was made by the author of this article.

At first the suggestion of a large D occurred to me; this, however, did not seem to balance well. The drawing teacher, Miss Shook, then gave the idea of a shield which I at once tried to carry out. The true secret of success with the symbol meant originality, it must have an appropriate meaning and must possess a different idea. As the school was named Stephen A. Douglas, the motto must deal with his life. His last words to his sons were, "Uphold the Constitution and obey the laws." Therefore the motto was decided upon as Loyalty and Obedience. The symbol which is seen on page xx is interpreted as follows: The torch represents the light of learning, the four designs in the four spaces represent art, mathematics, music and literature, while the yellow on a white background stands for wisdom, and the symbol itself was executed by Clinton Stanley.

LUCILLE BARRETT, S-A GRADE.

Reprinted from the "Douglas School-Life."

IT IS NOW TIME for you to begin to think about the summer school course you would like to take next summer. Already items have begun to come into the office regarding them. The New York School of Fine and Applied Arts has greatly enlarged its scope of work for its summer session at Belle Terre, Long Island. The following new courses have been added to its present curriculum: A course in indoor and outdoor illustration, with costume model; a men's and women's life class with nude model, new craft courses of a practical nature, a class in artistic photography and a course for children calculated to teach children an appreciation of the art quality and an application of it to his own environment. Teachers will be able, not only to study interior decoration, costume design or poster advertising and to adapt them to their own work; but will also be able to work in the new courses where credits will also be given toward a regular diploma from the school. Two full subjects may be taken for credit at the same time, as the school has an all day, seven week session. Send to Miss Susan F. Bissell, 2237 Broadway, New York, for an illustrated catalogue.

A NEW METHOD of framing pictures has recently been developed by the Dennison Manufacturing Company. The materials necessary are the picture, a cardboard back, a piece of glass and a roll of gummed picture binding which comes in colors to imitate wood. While this binding is quite serviceable as well

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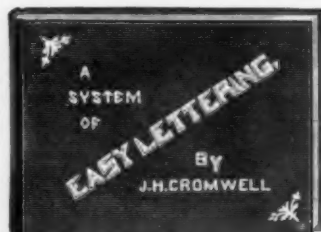
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as beautiful, the two features that recommend it most are that the cost is much less than wood and the work can easily be done by an amateur. If interested, send for Dennison's "Picture Framing Booklet," which can be had from any of the offices of that company throughout the United States.

ALBERT H. MUNSELL is in demand these days for illustrated lectures on Measured Color. Some of the organizations before which he has talked are: American Institute of Graphic Arts, New York, American Lithographic Society, the Annual Convention of the Jobbers' Association of Dress Goods Fabrics, New York, and the Boston Supervisors and High School Teachers have had the pleasure of hearing him. The Massachusetts Board of Education has adopted the Munsell Color System for the Normal Schools of Massachusetts.

THAT WIDE AWAKE ORGANIZATION. The Newark Museum Association, has recently held an Exhibition of the Textile Industries of New Jersey. The Exhibition traced the development of weaving in the state of New Jersey. The American Museum of Natural History, The Women's Clubs and Historical Societies of the State, The Edgewater Tapestry Co., and the leading textile manufacturers of the State all contributed to the success of this exhibition. The Newark School Children made an interesting collection of what might be called immigrants to the New Jersey textile world. They brought from their homes woven things made in the countries from which their parents came. These went to make up the Home Lands Exhibit. The exhibition included cloth making, knitting, embroidery, rug weaving and felt hat making. Processes as well as products were shown; pamphlets telling the story of weaving were prepared and the Museum instructors explained the several aspects of the industry illustrated. The Museum plans to have a one-industry exhibit annually. This is the second in the series, the first one which was held last year, the New Jersey Clay Products Exhibit, attracted wide attention.

WHAT A BUSY SUPERVISOR may do in her free hours was shown at the rooms of the Society of Arts and Crafts, Detroit, Michigan, the early part of the season. Among the exhibits was one of jewelry by Miss Jeannette Guysi, Assistant Art Director in the Public Schools. Here is a quotation from a leaflet which recently came to the Editor's attention: "Among the new exhibitors whose work may be seen is Miss Jeannette Guysi. This is the first time Miss Guysi's work has been seen publicly in Detroit, though her patrons are

numerous, as is shown by the "loans" in the present collection. The examples shown are principally in gold and precious stones; the designs are beautifully worked out in relation to the stones used, and—in the case of order work—to the needs of the prospective wearer."

A LIVING ENDOWMENT is an interesting pamphlet written for the Western Reference and Bond Association, Kansas City, Mo. by J. I. Billman who says, "Back of every great achievement lies patient, purposeful preparation. SUCCESS is preparation wrought into results." This bit of good work might be inspiring to many teachers who are seeking new positions.

LECTURE SETS of Stereopticon views may be secured free by schools if they are customers of the Keystone View Co., or contemplate purchasing from them Lantern Slides, Lanterns or Accessories, or Stereoscopic Goods. The only expense for these sets of slides would be the transportation. Send to the Keystone View Co. for their list of lecture sets if you are interested and eligible for this service.

FASHION, TASTE, STYLE AND ART in Dress is the title of a lecture which Fred Hamilton Daniels, Director of Drawing, Newton, Mass., has recently added to his repertoire. This lecture has been developed in response to a call for a lecture on Dress which should deal with this universally interesting subject, as the lecture "The Furnishing of a Modest Home" considers its problem. The hair, fashion versus taste, the dress and its trimmings, mourning costumes, the white shirt waist, the hat, and color harmony in dress are among the topics discussed and illustrated.

REDUCING AND ENLARGING are no longer difficult processes. Mr. J. Harmer Knight of Westtown, Pa., has invented some celluloid specialties which enable teachers and students to overcome many of the difficulties of object drawing. The Knight Reduce-o-graph consists of a set of seven charts squared up in various sizes. These are made of transparent celluloid which allows the object to be clearly seen while every alternate square is cut away so that portions of the object are seen directly. Using any two charts of the series according to the proportion (larger or smaller) desired the part seen through the openings of one chart laid open or held in front of the object is readily reproduced through the openings of the other chart when laid upon drawing paper. The Reduce-o-graph can be carried in the bag like a pamphlet that is always ready for instant use. This instrument is endorsed by leading art schools and educators and may

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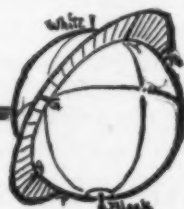
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MR. T. M. DILLAWAY of Boston and Miss Charlotte R. Partridge, head of the Art Department of Milwaukee-Downer College, Milwaukee, Wisconsin, will both return as instructors at the Commonwealth Art Colony this summer. Miss Partridge was formerly an instructor in the Chicago School of Fine and Normal Art. Most of the former teachers of Art and Music will also return.

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